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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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A Trip to the Realms of "The Black Venus."

PREPARED FOR AFRICA.

Last Friday morning Dick, the postman, left a pretty note at the office written on scented lavender paper, addressed to yours truly. It was a lovely note in its way. The envelope looked so delicately beautiful that I paused in the act of opening it with a paper knife. It seemed a cruel, burning shame to ruthlessly lay open that delightful affair. I began wondering who she was; why she had not better sense than to fall in love with a married man with three children; but there—she couldn't help it, and so I musingly tore open the cover and scanned the contents.

I found that I had made a sad mistake. The letter was not, as I had feared it might be, from one of the fair adorers that make my life miserable. No; it wasn't from a gentle maiden pining for the boon of one small, poor, little half hour in my company. It was from Charley Haslam, the manager of Niblo's. Doubtless all the "crickets" received just such notes, and they will know that they were invitations to attend a performance of The Black Venus Friday night in order to note the improvements since the first representation, and of course—but this was only implied by the letter—jotting these mems down for publication. Two tickets were enclosed, punched through with many holes made by the machine which jolly Treasurer Reeve keeps in his box-office to amuse himself with. I have often wondered just what the time and labor expended in boring holes through these complimentary pasteboards by the treasurer, in his quest for excitement, would produce. But I am digressing.

I did not ponder long, but, evening arrived, sailed forth and embarked in a festive 'bus which landed me in front of my destination. I was late. I found my seats occupied by a Bowery swain and his Dulcinea. I am a very obliging man; besides, I felt for his condition, and thought how I should feel to be summarily bounced from the stalls that had been captured by sheer, courageous, adamantine cheek.

I still sought Charles Haslam, Esq.

The doorkeeper told me that—

Charles was in the counting-room
Counting out the money.

There I found him up to his ears in a hopeless confusion of trade dollars and various sorts of mutilated coin. Twelve youths sat near him in a circle, strangely attired. They wore clothes without pockets, and as they passed each coin from one to the other it was registered upon a bell-punch. This system the youths devised in order to keep a check on Charles Haslam and Manager Haverly. It is a profitable arrangement to them, for they are allowed all the silver that is cut out by the bell-punch.

"Take you behind, my boy? Most happy!" said Manager Charles, reaching forward to shake me by the hand, and at the same time dexterously, yet with a tinge of suspicion, shoving his mutilated silver well to one side. (What a bad lot these newspaper men must be, I thought to myself.) "In one moment I'll be with you."

Then he proceeded to pile his treasures into a secret hole in the middle of the floor, while I stood by and watched the operation silently and with interest. This finished, we started for the regions of Walenda, the Black Venus. Going upon the stage, the sight that met my eyes filled them first with righteous rror, but afterward with great joy.

PROMISING.

"Whose are they?" I asked Charles, *sotto*

Mrs. H. won't let me hadn't thought of that. The reason that I could not locate or identify the charming creature to whom the above delightful pedal extremities belonged was that her back was turned toward me, and her face consequently concealed from view. A naughty desire to be introduced to the enchantress with the full, round calves, overcame me quite. Could she be Miss Wilmot, the Black Venus, herself?

"Introduce me, that's a good fellow!" I implored of Charles.

"Certainly, if you wish."

He led me up to where the charmer stood.

"Miss Jackson, THE USHER; THE USHER, Miss Jackson," he said, briefly.

She turned and poured the full light of her dark, dreamy orbs upon my astounded gaze. Joy gave way at once to disappointment.

DISAPPOINTING.

"She is one of our Zulus, from the wilds of Thompson street," Charles explained; but I scarcely heard his words—the dusky beauty had nearly paralyzed me.

"We will go first down to the cellar," he continued, "and you shall have a look at the menagerie."

The stairs that lead down under the stage have been taken away for the run of the Black Venus, and in their place a broad sloping platform crossed by slats has been constructed for the purpose of bringing the animals from the lower regions. In this cellar the supes dress. They are a couple of hundred strong and are, as a rule, as woebegone a lot of individuals as one meets. Their dresses are kept in a large room, where they apply for them when required, leaving their own clothes in custody. A view of this collection of garments would make a Chatham street Hebrew turn green with envy. Numbered checks are given each man to identify the suit he has left in "hock," but this is scarcely a necessary precaution, inasmuch as the clothes are equally dilapidated and undistinguishable. The negroes employed in the spectacle mix in democratically with their white-faced brother artists, and dress in the same room. The Kiralfys believe in making no aristocratic distinctions. In a corner of the room in which the supernumeraries were huddled, I noticed two youths of scholastic mien. One wore eyeglasses, and held a copy of Beaconsfield's "Endymion" in his hands. His companion was a youth of amusingly solemn aspect, and his lumpy forehead was bent intently over a well-thumbed Virgil's Æneid. Both were dressed as Africans. The sight struck me with wonder.

"Who are they?" I inquired of my guide.

"Students from the New York University," replied Haslam. "They do it for fun."

I mentally marvelled and speculated how the highly proper Chancellor Howard Crosby would view the "fun" if he could unbend from his puritanical severity long enough to see it.

"They have been here every night since the opening," added the obliging manager.

"Are they paid like the rest?" I queried.

"I don't know about that. You see we allow the Captain of the Supes' twenty-five cents a head for his employees. If he can get them for nothing, of course that is so much profit added to his regular salary."

Just off this cellar is the large property room and armory. Here the "props" of every piece that has been produced since The Black Crook are stored away in a confused mass. The gilt thrones, oak tables, chairs, statuettes, mirrors and other litter would furnish completely a good-sized hotel. The armoror was engaged in sorting out the tin breastplates and helmets used by the Amazons in the last act.

Next we proceeded to descend another inclined platform into the sub-cellar. It was unnecessary for Haslam to explain that the animals were kept there, for the pungent odor that saluted my nostrils, intensifying at every step, conclusively located them.

A sleepy keeper lay on a bundle of hay drowsily watching his charge. Several camels, dromedaries, zebras, goats and horses, I was told, were stabled here, but the unsavory stench that rose in a fog prevented my seeing anything but a forest of hind legs.

"Do they kick?" I gasped out to the keeper.

"Try 'em and see," he replied, with a significant grin that caused us involuntarily to step back a few paces.

"Why is the camel decorated with a hump?" asked Haslam of the keeper.

That worthy scratched his head meditatively, and finally gave it up. I confessed my ignorance of the question, and turned to Charles for a zoological explanation.

"Because [and he assumed the attitude of the interlocutor at the minstrels] because they go long distances on the great Sahara, and their riders get a craving for fresh meat. A camel steak or cutlet served up on an oasis *a l'Africane* is not to be sneezed at."

BOUQUET DE MENAGERIE.

I found a bottle of disinfectant that Haslam had provided most grateful to my olfactory organs. I would here suggest that the Germicide apparatus located in the lobby, if it is not placed there purely for advertising purposes, should be removed to the stables or the upper gallery—in either place it would do some good.

I had had sniff enough of the menagerie by this time, and we adjourned *sine die* to the stage above. We took a peep into the coryphees' green-room. The sight was quite bewildering. Each girl was allowed about three square feet of room, and she chattered to her neighbor like a magpie. It was impossible to pick out any very remarkable specimens of beauty among these houris. One lady in particular, however, attracted my attention. Her countenance seemed familiar.

AN OLD TIMER.

'I think I've gazed upon that face before," I mused half aloud.

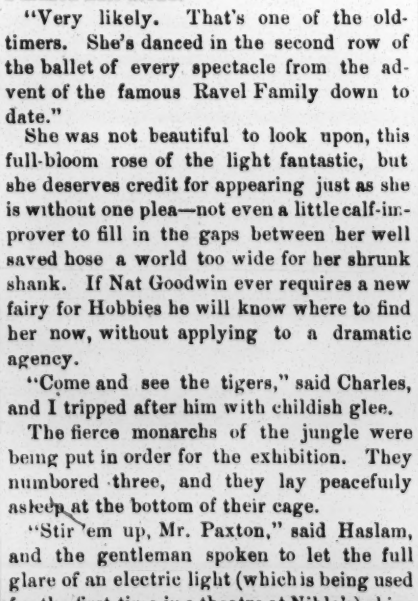
"Very likely. That's one of the old-timers. She's danced in the second row of the ballet of every spectacle from the advent of the famous Ravel Family down to date."

She was not beautiful to look upon, this full-bloom rose of the light fantastic, but she deserves credit for appearing just as she is without one plea—not even a little calf-improver to fill in the gaps between her well saved hose a world too wide for her shrunk shank. If Nat Goodwin ever requires a new fairy for Hobbies he will know where to find her now, without applying to a dramatic agency.

"Come and see the tigers," said Charles, and I tripped after him with childish glee.

The fierce monarchs of the jungle were being put in order for the exhibition. They numbered three, and they lay peacefully asleep at the bottom of their cage.

"Stir 'em up, Mr. Paxton," said Haslam, and the gentleman spoken to let the full glare of an electric light (which is being used for the first time in a theatre at Niblo's) shine upon them. The ferocious beasts lazily awoke, and licked their paws. They gazed with melancholy eyes into the depths of the electric glare. "They're getting used to it, you see," said Mr. H., apologetically. At this juncture the curtain which concealed them from the view of the audience was pulled aside; the trainer entered the cage, fired his pistol at the gentle brutes, lashed them, poked them with a broom-handle, and in various other ways sought to caress them.



FIERCE MONARCHS OF THE JUNGLE.

These animals, their keeper informed me after he had finished fondling them with his playful broomstick, were brought to this country in 1870, since which time they have been in his care. He feeds them himself and allows no one else to attend to their wants. From what I saw I can safely affirm that the audiences at Niblo's need indulge in no morbid fears of the tigers escaping or dining off their master, and the latter gentleman will second me in warranting them safe and kind, should any prospective purchaser desire to buy them for household pets.

The people in front, who grow tired waiting the twenty minutes that elapse between the fourth and fifth acts, would not complain did they know the immense labor devolving upon the stage carpenters in striking the "temple of the Black Venus" and setting "The Blue Mountains" scene with its intricate platforms, that have to bear the combined weight of half a hundred animals and two or three times that number of auxiliaries. This work is quite a marvel in its way, and was by far the most interesting sight that I saw during my visit. Indeed, it was so good I decided to make a sketch of the mechanism employed for THE MIRROR'S readers, but I had hardly got seated in a comfortable position, with a bird's-eye view of the whole thing before me, when

RED FIRE AND BLUE BLAZES!!!!

* * * * * * *

Wednesday, Feb. 2, 1881.

I can sit up in bed now, anxious reader, and the Doctor tells me I will probably be around again by Easter week; but although the milk of human kindness flows profusely in my breast, I don't think I shall ever forgive the ballet-girl that let that Billy goat get away from her.

I should feel more like raving about the horns of Black Venus
If the horns of that goat hadn't risen between us.

Convalescently yours,

THE USHER.

PROFESSIONAL DOINGS.

—School Days is in rehearsal at Daly's.

—Berhardt appears in Cleveland in March.

—Frank Mayo is going to play Hamlet next season.

—Bryant and Hoey joined the San Francisco Minstrels this week.

—Tony Denier leaves for Europe next month to secure attractions.

—Stephen Massett gives his entertainment Friday night at Chickering Hall.

—Charles Pope, the genial St. Louis manager-actor, was in town last week.

—Charles Harris, the London stage manager, arrived here on Monday last.

—The Philharmonic Society of this city will visit San Francisco in May, concertizing on the way.

—J. S. Langrishe, manager of the Denver Theatre, is in town getting up a company for that place.

—Sprague's Uncle Tom's Cabin has retired from the field. So has the Eunice Goodrich company.

—The Pirates of Penzance will shortly occupy the boards of the Bijou, with much of the original cast.

—The authorities having required a new exit, one from the balcony has just been completed at Booth's Theatre.

—Rehearsals of Forget-Me Not, by Genevieve Ward and company, began at the Fifth Avenue Theatre last week.

—The Fakir of Ava (J. H. Hughes) has purchased the Griswold Opera House, Troy, N. Y., paying therefor $75,000.

—Nisida is to be produced at the Bush Street Theatre, San Francisco, shortly—but without Daly's Nautch angels.

—Tony Pastor, with characteristic liberality, paid the bill of the orchestra at the recent benefit of Pop Whittaker.

—Fresh, the American, is the title of John T. Raymond's new play, which he will produce at the Park next Monday.

—A telephone concert was given in Kokomo on the 4th. The singers were at Indianapolis, fifty-four miles distant.

—Maude Granger, it is said, has surrendered Two Nights in Rome to its author, who proposes to take it on the road himself.

—Haverly will have ten or twelve traveling companies on the road next season, representing all classes of entertainment.

—Edwin Booth presented the leader of the Princess Theatre, London, with a handsome tortoise-shell cigar case, Christmas Day.

—The Strakosch-Hess Opera company are announced for a season at the Fifth Avenue, at the conclusion of the run of Olivette.

—After his San Francisco engagement, E. T. Stetson sailed for Australia, and will do the colonies before his return to America.

—Mr. Neuendorff of the Germania Theatre will shortly sail for Europe to secure attractions with which to open Wallack's Theatre.

—It is said that two well-known theatrical managers of this city are after the Chestnut Street Theatre, Philadelphia, for next season.

—Michel Strogoff has been secured by Samuel Colville, who writes from England, and will [illegible]esented in this city shortly after his return, which will be some time this month. Mr. C. has also purchased from the author, Andrau, his last work, La Mascotte, a comic opera.

—Grau's French opera drew $27,860 in the City of Mexico in sixteen nights. Bad singing is better appreciated there than in New York.

—The manager of the Atlanta (Ga.) Theatre pays Milton Nobles $300 to cancel his dates (Feb. 15 and 16) in favor of Sara Bernhardt.

—After the performance of the Rogers-Vickers company in Kokomo, 24th, the company cancelled all dates and went to Chicago to reorganize.

—Hartz, the magician, has almost recovered from his three years' illness, during which time he was nearly deprived of his sight and speech.

—William West, of Barlow, Wilson, Primrose and West's Minstrels, made himself a present in Boston last week of a diamond ring, costing $1,400.

—It is thought that Salvini's special performance for the benefit of the dramatic profession will take place at the Academy of Music on the 14th inst.

—The Elks of Baltimore presented Mary Anderson and Joe Emmet each with a medal for volunteering at the benefit of the association on the 26th inst.

—The Mastodon Minstrels sailed from London on the 29th, and will open in Brooklyn on the 14th inst. After doing the country they will return to the British metropolis.

—At the expiration of John McCullough's season, William E. Connor will take the company to Chicago in April to support William E. Sheridan in a round of his characters.

—Wagner has splendid financial backing in the person of King Louis of Bavaria, who has just given $75,000 to insure the proper production of the former's latest opera, Parsifal.

—Jarrett's Uncle Tom company, recently playing at Booth's, will entertain the Bowery people at the Windsor next week. After this Our Boarding-House will try its luck in that locality.

—Welsh Edwards, while upon the stage at Lingham's benefit the other afternoon, was relieved of a valuable gold watch and chain by some unconscionable scoundrel who entered his dressing-room.

—It's Only the Cat; or, Very Suspicious, is the title of a new farce written by Mrs. W. A. Wray, of this city. Authors seems to be running on cat titles just now. It'll be a scratch if they all succeed.

—Annie Delmay, member of Frank Mayo's company, was taken seriously ill at Youngstown, Ohio, last week, and had to remain there. She is threatened with pneumonia, caused by a severe cold.

—For $12,000 Haverly has agreed to vacate his theatre on the corner of Monroe and Dearborn streets, Chicago, by the first of May. His new theatre in that city will be ready about the first of August.

—It is extensively rumored that Col. Haverly is about to add another to his list of theatres—that of the California, San Francisco. No corroboration of the report has yet been obtained, however.

—Marshall P. Wild, late manager of the Corinne Merriemakers, has been compelled to withdraw from the organization, owing to his recent experience with gas at the Circle House, Indianapolis, during holiday week. He is in Boston at his home, under medical treatment.

—Niblo's Garden company contributed $250; the Carncross Minstrels, of Philadelphia, $22.50; Harrigan and Hart $50, and the San Francisco Minstrels $50 to the Whittaker general fund, which now amounts to over $1,200. The treasurer, Mr. Hamilton, expects the whole fund to swell to $2,000.

—Herr Cline, the veteran rope-dancer, now on the retired list, has been accepted by the Forrest Home Committee, and will leave on Sunday next, to spend the remainder of his life in that institution. He will be in charge of T. E. Morris, a steadfast friend, through whose instrumentality the old performer has been secured admission. His wife died in St. Luke's Hospital last year. Herr Cline was an intimate friend of the late E. L. Davenport.

—Buffalo Bill took his company and troupe of wild Indians up to the New York Catholic Protectory, at Westchester, last Thursday, and gave the children a grand entertainment. A long programme was rendered by members of his combination, including Bonnie Runnells, Miss Denier, Lizzie Fletcher, Miss Ogden, Miss Donnell and Mrs. Anderson. After the performance Mr. Cody made a speech, and presented the establishment with $200. A dinner was afterwards served by the Christian Brothers, and those who were present say it was a beautiful sight to see Josh Ogden hob-nobbing one of the priests over a glass of excellent wine.

After the Play.

The play was over; the lights were out;
We turned away under starlit skies,
And wraith-like phantoms of fear and doubt
O'er the future seemed to rise.

The spell of the artist was over the hour,
Of the tragedy queen with her regal tread;
The words were informed with strange, sad power,
For—"Duty lives when joy is dead,"

Were words that haunted our hearts that night,
As we homeward turned under starlit skies—
Words dim with their passionate despair
And touched with vague surprise.

But held by the power of the play that night,
And wrapped about in its mystic spell,
I failed to see how a life's lost light,
A life with its story to tell—

A story as tragic as that we had seen;
A life as touched with its dark despair;
Had with me that night watched the tragedy queen,
While I guessed not its weight of care.

The words that to me were but words of play
Had come to him in reality's stead,
For in his life, unseen, there lay
A duty, though joy was dead.

And I wonder, sometimes, when I think of that hour,
Of the story he told me of failure and strife,
Which spell is more potent, the artist's strange power,
Or the drama that lives on in life?

LILLIAN WHITING.

BOSTON, Mass.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will fe'or us by sending every week advance d tes, and mailing the same in time to reach u on Monday.

ANNIE PIXLEY: Indianapolis, 31, Feb. 1. 2; Detroit, 3,4,5; Chicago, 7, one week; Milwaukee. 14, one week; Minneapolis, 21. 22, 23; St. Paul, 24, 25, 26; La Crosse, 28; Dubuque, March 1; Cedar Rapids, 2; Des Moines, 3; Omaha, 4; Lincoln, 5.

ARABIAN NIGHT COMB.: Springfield, Ill., 4, 5; Decatur, 7; Bloomington, 8; Streator, 9; Ottawa, 10; Aurora, 11; Rockford, 12; Elgin, 14; Joliet, 15; Laporte, Ind., 16; South Bend, 17; Elkhart, 18.

ABBEY'S HUMPTY DUMPTY: Worcester, 5.

AROUND THE WORLD IN EIGHTY DAYS (Martini's Aggregation): Lynn, Feb. 4. 5.

BARNEY MACAULEY: Bradford, 4, 5; Buffalo, 7, one week; Philadelphia, 14, two weeks.

B., W., P. & W. MINSTRELS: Wheeling, W. V., Feb. 7, 8; Cleveland, 9, 10, 11, 12.

BAKER AND FARRON: Cincinnati, 7, week.

BOSTON IDEAL OPERA CO.: Baltimore, 3, 4, 5.

BOSTON THEATRE CO.: Fall River, Mass., Feb. 4, 5.

C. L. DAVIS CO.: Bradford, 4; Whitby, 5; Lindsey, 7; Peterboro, 8; Brockville, 10; Prescott, 11; Ottawa, 12.

CHARLOTTE THOMPSON: Bowling Green, Ky., 4; Clarkville, Tenn., 5; Hopkinsville, 7; Owensboro, 8; Evansville, Ind., 9; Terre Haute, 10; Decatur, 11; Springfield. 12; Peoria, 14; Bloomington, 15; Crawfordville, 16; Indianapolis, 17, 18, 19; Detroit, 21, one week.

CORINNE MERRIEMAKERS: Davenport, Feb. 4; Quincy, 5, 6; St. Joseph, 7, 8, Omaha, 9, 10; Lincoln, 11, 12; Atchison, 14; Topeka, 15, 16; Kansas City, 17, 18, 19; St. Louis, one week.

CLINTON HALL'S STRATEGISTS: Franklin, Pa., 3; Meadville, 4; Sharon, 5; New Castle, 7; Youngstown, 8; Canton, O., 9; Wooster, 10; Akron, 11; Dayton, 12; Cincinnati, 14, week.

COLORED IDEAL MUSICAL COMB.: Warsaw, 5, 6; Goshen, 7; Elkhart, 8; South Bend, 9; Meshawka, 10; Milwaukee, Wis., 11, 12, 13; Sterling, Ill., 14.

CONSTABLE HOOK CO.: Milford, Mass., 3; Woonsocket, 4, 5.

DENMAN THOMPSON: Boston, 24, 3 weeks; Brocton, Feb. 14; New Bedford, 15; Fall River, 16; Taunton, 17; New London, 18; Willimantic, 19; Woonsocket, R. I., 21; Marlboro, Mass., 22; Manchester, N. H., 23; Concord, 24; Dover, 25; Portsmouth, 26; N. Y. City, 28, two weeks.

D'OYLY CARTE'S PIRATES OF PENZANCE: Augusta, Ga., 4, 5; Charleston, S. C., 7, 8; Wilmington, N. C., 9; Charlotte, 10; Raleigh, 11; Danville, 12.

FREDERICK PAULDING: Macon, Ga., 4, 5; Columbus, 7, 8.

ELEANOR CALHOUN: Atlanta, 3, 4, 5.

FANNY DAVENPORT: Indianapolis, Feb. 7, 8, 9; Springfield, 10; Columbus, 11, 12; Pittsburg, 14, one week.

FRANK MAYO: Glenn Falls, 3; Troy, 4, 5; New York, 7, two weeks.

FRANK FRAYNE: Boston, 31, week.

FORGET-ME-NOT (Genevieve Ward): Boston, Feb. 7, week.

FUN ON THE BRISTOL: Montgomery, Ala., 3; Mobile, 4, 5; New Orleans, Feb. 7, week.

FLORENCE HERBERT COMB.: Hamburg, Iowa, 3, 4, 5; Red Oak, 7, 8, 9; Atlantic, 10, 11, 12; Des Moines, 14, week.

GILMORE AND BENTON COMB.: Chicago, 31, week.

GOODWIN'S FROLIQUES: Evansville, Ind., 3; Wheeling, W.Va., 4; Cumberland, Md., 5; Baltimore, 7, one week; Washington, D. C., 14; New York, 21, 3 weeks.

GILMORE & BENTON VARIETY CO: Michigan City, 28; Joliet, Ill., 29.

GOSCHE & HOPPER COMEDY CO.: St. Louis, Mo., 31, week.

GILMORE & MIACO'S HUMPTY DUMPTY CO.: Pekin, 3; Lincoln, 4; Bloomington, 5, Champaign, 7; Decatur, 8; Springfield, 9; Beardstown, 10; Macomb, 11; Galesburg, 12.

GUS WILLIAMS COMB.: Montreal, 3, 4, 5; Quebec, 7, 8; Three Rivers, 9; Ottawa, 10; Watertown, N. Y., 11; Amsterdam, 12; Brooklyn, 14, week.

HAVERLY'S BLACK HUNDRED: Boston, 31, week; Portland, 7; Portsmouth, 8.

HAVERLY'S MASTODON MINSTRELS: Burlington, Iowa; 3; Keokuk, 4; Hannibal, Mo., 5; St. Louis, 7, week; Lovisville, 14, 15; Columbus, O., 16; Zanesville, 17; Wheeling, W. V., 18; Cumberland, Md., 19.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Baltimore, 31, week; Trenton, N. J., 7; New Brunswick, 8; Morristown, 9; Elizabeth, 10, Newark, 11, 12; Poughkeepsie, N. Y., 14; Albany, 15, 16; Amsterdam, 17, Schenectady, 18; Troy, 19; Brooklyn, 21, week; Philadelphia, 28, week.

HARRISON'S PHOTOS: Brooklyn, 31, week.

HOEY & HARDIE'S COMB.(Child of the State): Troy, 4; Utica, 7; Syracuse, 8; Rochester, 9, 10, 11, 12; Buffalo, 14, week; Cleveland, 21, week.

HYDE & BEHMAN'S COMEDY CO.: Brooklyn, 31, week.

HERNE'S HEARTS OF OAK: Omaha, 2, 3; Des Moines, Ia., 4, 5; Minneapolis, Minn., 6, 7, 8, 9; St. Paul, Minn., 10, 11, 12; Madison, Wis., 14; Lafayette, Ind., 15; Terre Haute, Ind., 16, 17; Indianapolis, Ind., 18, 19; Chicago, Ill., 21, week.

HELEN POTTER'S PLEIADES: Hancock, Mich.; 4; Calumet, 5; Houghton, 7; Ishpeming, 8.

HI HENRY'S MINSTRELS: Wellsborough, N. J., 3; Corning, 4; Watkins, 5; Penn Yan, 7; Canandaigua, 8; Geneva, 9; Waterloo, 10;

HERRMANN: Reading, 3, 4; Norfolk, Va., 7. 8; Richmond, Va., 9, 10, 11, 12.

HILL'S ALL THE RAGE: Brooklyn, 31, week; Stamford, Feb. 7; So. Norwalk, 8; Danbury, 9; Bridgeport, 10; Ansonia, 11; Waterbury, 12; Wolcottville, 14; Winsted, 15; Collinsville, 16; New Haven, 17; Meriden, 18; Middletown, 19; Rockville, 21; Hartford, 22; Westfield, Mass., 23; Holyoke, 25; Springfield, 28; Worcester, March 1; Lynn, 2; Chelsea, 3; Marblehead, 4;

JANAUSCHEK: Chicago, Jan. 31, week; Kokomo, Ind., Feb. 9; Indianapolis, 10, 11, 12; Muncie, 14; Sidney, O., 15, 16; Lima, 21, 22; Sandusky, 23, 24; Akron, 25, 26; the Oil Circuit, 28, week; Philadelphia, March 7, two weeks.

JOSEPH JEFFERSON: Washington, 31, week; Pittsburg, Feb. 7. week; Cleveland, 14, week; Nashville, Tenn., 21, 22, 23; Memphis, 24, 25, 26; St. Louis, Mo., 28, week.

JOHN MCCULLOUGH: Columbus, 3, 4, 5; Nashville, Tenn, 7, week; Montgomery, Ala., 14. 15; Mobile, 16, 17, 18, 19; New Orleans, 21, week.

JAY RIAL'S HUMPTY DUMPTY: Lansing, Mich., 3; Grand Rapids, 4, 5; Michigan Circuit, 14, week.

JOHN T. RAYMOND: Columbus, 3; Eufaula, Ala., 4; Montgomery, 5; Memphis, Tenn., 7, one week.

JOHN WOODWARD (California Through Death Valley): Philadelphia, Feb. 7, two weeks.

JULIA A. HUNT CO.: Oxford, Miss., 2, 3; Water Valley, Miss., 4, 5.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO.: San Francisco, Feb. 7, two weeks; then through State.

LOTTA: New Orleans, La., 24, 2 weeks; Mobile, Ala., Feb. 7, 8; Montgomery, 9, 10; Atlanta, 11, 12; Louisville, 14, week; St. Louis, 21, 2 weeks.

LITTA CONCERT CO.: Attica, 3; Elmira, 4; Binghamton, 7; Cortland, 8; Oswego, 10; Rome, 11; Albany, 18; N. Y. City, 19.

MR. AND MRS. MCKEE RANKIN: Boston, 31, week.

MAGGIE MITCHELL: Buffalo, 31, week; Sandusky, O., Feb. 7; Toledo, 8; East Saginaw, 9; Bay City, 10; Muskegon, 11; Grand Rapids, 12; Chicago, 14, week.

MAPLESON'S OPERA CO.: Chicago, 31, two weeks.

MINNIE PALMER'S GAIETY COMB.: Pontiac, 3; Braidwood, 4, 5; Streator, 7; Aurora, 8; Batavia, 9; Elgin, 10; Belvidere, 11; Rockford, 12.

MARY ANDERSON: Washington, D. C., 31, week; Albany, N. Y., Feb. 7, week; Boston, 14, two weeks.

MITCHELL'S PLEASURE PARTY: Erie, Pa., 3; Jamestown, N. Y., 4; Elmira, 5.

MRS. SCOTT-SIDDONS: Boston, 31, week.

MY GERALDINE: Chicago, 31. two weeks.

MR. AND MRS. GEORGE S. KNIGHT: Springfield, 2, 3; Decatur, 4; Terre Haute, Ind., 5; Chicago, Ill., 7, week; South Bend, Ind., 14; Kalamazoo, Mich., 15; Lansing, 16; Muskegon, 17; Grand Rapids, 18; Port Huron, 19; East Saginaw, 21; Bay City, 22; Flint, 23; Jackson, 24; Toledo, O., 25, 26.

MILTON NOBLES: Columbia, S. C., 3; Charleston, 4, 5; Savannah, 7, 8; Augusta, 9, 10; Macon, 11; Columbus, 12; Opelika, 14.

MY PARTNER (Aldrich and Parsloe): Cleveland, O., 31, week; Akron, O., Feb. 7; Columbus, 8, 9; Indianapolis, 10, 11, 12; St. Louis, 14, week.

MADISON SQUARE THEATRE CO. (Hazel Kirke): Wilkesbarre, 3; Scranton, 4; Trenton, 5; Brooklyn, 7, week; Philadelphia, 14, week.

MAY ROBERTS' CO.: Waterloo, 4, 5; Geneva, 6, 7, 8; Phelps, 9, 10, 11; Canandaigua, 12.

MAHN'S COMIC OPERA: Louisville, 31, week; St. Louis, Feb. 7; Cincinnati, 14.

MAGINLEY'S DEACON CRANKETT: Louisville, 3, 4, 5; Dayton, O., 7; Columbus, 8, 9; Detroit, 10, 11, 12.

NICK ROBERTS' HUMPTY DUMPTY: Hartford, 3; Springfield, 4; New Haven, 5; Norwich, Conn., 7; Fall River, Mass., 8; Taunton, 9; Plymouth, 10; Brockton, 11; Lowell, 12, Manchester, N. H., 14; Nashua, 15; Keene, 16; Fitchburg, Mass., 17; Marlboro, 18; Chelsea, 19; Boston 21, week.

NEIL BURGESS WIDOW BEDOTT COMEDY CO.: Cincinnati, O., 31, week; New York to follow.

NAT GOODWIN'S FROLIQUES: Zanesville, 3; Wheeling, 4; Cumberland, 5; Baltimore, 7, week.

OLIVER DOUD BYRON: St. Louis, 31, week; Cleveland, O., 7, 8, 9; New York City, 14, three weeks; Brooklyn, March 7, week.

ROSE EYTINGE AND CYRIL SEARLE: New York, 31, three weeks.

RIVE-KING CONCERT CO.: Cincinnati, 4, 5, 6; Lexington, 8.

RICE'S EVANGELINE COMB.: St. Joe, Mo., 3; Kansas City, 4, 5.

RICE'S SURPRISE PARTY: St. Louis, 31, week; Milwaukee, Feb. 7, week.

ROBSON AND CRANE: Memphis, 31, one week; Evansville, Ind., 7; Terre Haute, 8; Louisville, Ky., 9, 10, 11, 12; Cincinnati, 14, one week.

ROLAND REED (An Arabian Night): Springfield, 4, 5; Decatur, 7; Bloomington, 8.

REMENYI CONCERT CO.: Detroit, Mich., 3; Lansing, 4; Beloit, Wis., 7; Whitewater, 9; Chicago, Ill., 10, 11, 12; Sandwich, 15; Chicago, 16; Dubuque, Iowa, 17; Lacrosse, Wis., 18; Hampton, Iowa, 22.

RENTZ-SANTLEY CO.: Newburg, N. Y., 4; Poughkeepsie, 5; Boston, Mass., 7, week; New York, 14, week; Pittsburg, 21, week; Baltimore, 28, week; Brooklyn, March 7, week.

STRAKOSCH AND HESS GRAND OPERA COMPANY: Galveston, 2, 3, 4 and 5; week of Feb. 7, Kansas City, Mo., Leavenworth, Ks., St. Joseph, Mo.; week of Feb. 14, Terre Haute, Ind., Columbus, O., Pittsburg, Pa.; Baltimore, Md., Feb. 21, one week; New York, 28, two weeks.

SALSBURY'S TROUBADOURS: New York, Jan. 31, week; Philadelphia, 7, week; Bridgeport, 14; New Haven, 15; Waterbury, 16; Hartford, 17; Springfield, 18; Worcester, 19; Boston, 21, week.

SAM'L OF POSEN CO. (M. B. Curtis): St. Louis, 31, week; Indianapolis, Feb. 7, 8, 9; Terre Haute, 10, 11, 12; Cincinnati, 14, week.

SNELBAKER'S MAJESTICS: Philadelphia, 31, week; Baltimore, Feb. 7, week; Brooklyn, 14, week; Boston, 28, week.

STRAKOSCH OPERA TROUPE: Galveston, 31, week; Mobile, Feb. 7, 8; thence to Baltimore.

SOLDENE OPERA-BOUFFE CO.: Pittsburg, 31 to Feb. 5; Cleveland, O., Feb. 7, 8, 9; Toledo, 10, 11, 12.

TONY DENIER'S HUMPTY DUMPTY: Selma, Ala., 3; Montgomery, Ala., 4; Columbus, Ga., 5; Atlanta, Ga., 7, 8.

TOURISTS: Providence, 3, 4, 5; Philadelphia, 7, two weeks.

THE WILKINSONS: Trumansburg, N. Y., 3. 4; Seneca Falls, 5; Waterloo, 6; Canandaigua, 8.

THATCHER & RYMAN'S MINSTRELS: Philadelphia, 17, four weeks.

VOYAGERS IN SOUTHERN SEAS: Springfield, 3; New Haven, 4, 5; Baltimore, 7, week.

WILLIE EDOUIN'S SPARKS CO.: Philadelphia, 31, week; Washington, 7, week; Albany, 14, week.

WALLACE-VILLA COMB.: Edingburg, Ind., Feb. 7; Shelbyville, 8; Rushville, 9, 10; Greensburg, 11, 12; Brookville, 14, 15.

Boston.

Business at the Park Theatre has been very good during the past week, the audiences being large and enthusiastic. Lawrence Barrett appeared as Richelieu, Hamlet, Shylock, David Garrick, Raphael and Cassius, all of these performances meeting with unexceptional commendation. Barrett's Cassius is one of those strong characterizations for which he is so famous, and in the part he displays his abilities to most excellent advantage, and I know of no actor better able to personate this great role than he. Mr. Barrett is an accomplished artist and a scholar, as well as one of the few really great actors at present on the stage. Would there were more like him. As David Garrick Mr. Barrett is afforded a fine opportunity for a display of the rarest dramatic powers, whether it is in the delicate light comedy touches or where intensity and power is brought out. In all there is such elegance and such thorough adaptability to the situation as to make the performance one long to be remembered, and to class it with one of the best dramatic efforts of the day. Louis James gave another of his finished impersonations as Brutus. It was strong, natural and full of those delicate touches such as could only be brought out by a most consummate artist. It was a perfect performance, and every phase of the character was finely brought out. As the Ghost in Hamlet, Mr. James read the speeches most effectively, his manner being full of majestic and kingly dignity. It is merely a declamatory part, appearing in itself somewhat unimportant to the general play-goer, but it requires as much genius to embody it properly as Hamlet does. Tradition hath it that Shakespeare was in the habit of playing this part himself; if he ever did I feel assured that he could give no better interpretation than that by Mr. James. The Ophelia of Marie Wainwright was the most powerful piece of acting she has yet given to the play-goers of Boston. As a display of dramatic skill it left nothing to be desired. Her acting was artistic as well as womanly, her mad scene being a finished and perfect piece of acting. Charles Plunkett scored a hit as Semie Chivy, in David Garrick, and was honored with a call. Mr. Plunkett is a thorough artist and a most excellent comedian. This is the last week of Mr. Barrett, who appears in Harebell, Lady of Lyons, and a repetition of the successes of last week.

Hoey and Hardie's comb. occupied the Globe Theatre during the past week, and although business was not up to the mark, the play and co. gave general satisfaction, The extreme cold weather of the past week, injured the business at the theatres greatly, and I am sure that the Child of the State would have been more successful had it not been attended with this serious drawback. The play of the Child of the State, though it has at times some strong situations, which are fresh and strong, depends more in its language (and this even is none of the best and long drawn out) than any thing else. It is a play of the pure sensational order, which will live for years to come. George Hoey has much improved since last in Boston, and he has now devoloped into a very capital light comedian. His performance of Gros Rene had some exquisite touches of dramatic art, and was played with so much force and feeling as to win hearty acknowledgments from the house. Mr. Hoey should avoid ranting, as in the fourth act he loses all his best points, and fails to "bring down the house" in an honest manner, by tearing his lines to tatters. Should he overcome these blemishes he will be a worthy scion of an illustrious name. Mr. Hardie's acting was finished and consistent throughout. Ellen Cummins failed entirely as Gertrande. Instead of nursing the sympathy of her audience by appearing as a wronged and injured girl, she acts with such severe rigidity that the people share no interest in her sufferings. Minnie Monk was very stagey, and made a most unnatural mother. The rest of the cast calls for no particular mention. The play was finely set, both scenery and appointments being of a superior order. This week Mrs. Scott-Siddons in a varied bill, similar to that of poor Neilson's. Of her Rosalind, Juliet and Viola I have yet to make mention. When Mrs. Siddons last appeared here, some ten years ago, her acting was very crude, but I hear good reports of her, and I hope they are merited, for she is certainly a beautiful and accomplished lady.

The Guv'nor has become inseparably mixed up with our daily theatrical existence, and nothing will appear more strange to us than when we have to pass the Museum one day and find The Guv'nor no longer on the bills. Folks who saw the play three months ago have gone to Europe or the antipodes, and come back delighted to find The Guv'nor still acting. They always find Mr. Butterscotch turned topsy-turvy; they admire the warm-hearted, dry, easy-going Freddy, while they are charmed in turn by the two bright girls, and sympathetic with the kindly stepmother. However, all things must have an end, and so must The Guv'nor, for next week is announced as its last, as Dion Boucicault and a new play are expected, and their dates must be taken care of. On Saturday night the popular actor, Charles Barron, was complimented with a crowded house on the evening of his benefit. The bill consisted of Brutus and Black-Eyed Susan, with Mr. Barron as Lucius Junius and William, and in both roles Mr. Barron's success was universally acknowledged, both parts suiting his abilities to perfection. Everybody knows that Mr. Barron is one of the best leading men in the country, and I think your good people of New York have not forgotten when he took your city by storm on his first appearance at Wallack's in Clarissa Harlowe. Mr. Barron is a great favorite in Boston, and long may he continue to enjoy the good wishes and respect of his audiences. Saturday night, benefit of Mrs. Vincent. Rob Roy and Done on Both Sides.

A piece has had a run in the different cities for nearly three years, and in all likelihood will run for many years more. What would Shakespeare have said to this, or Garrick, who thought a run of a month in any place a wonderful thing. In truth, the unprecedented popularity of Joshua Whitcomb is a clear indication of the growth of the age, of the remarkable augmentation in the vastness of the scale upon which everything is done nowadays. Joshua Whitcomb has been hailed by press and public as one of the most charming, laughter provoking and natural plays that has ever been produced. People do not go and see this play once or twice, but five and six times. They always find something to admire and to laugh heartily at. The quaint old Yankee farmer, Uncle Josh, has become as familiar as Jefferson Batkins, if not very nearly as dear. The life and soul of the piece is Denman Thompson. He is a comedian of rare stamp, that can be termed funny without being coarse, and excites laughter by actions and sayings that are teeming with genuine drollery. Mr. Thompson has received a hearty greeting from his many friends and admirers in this city, and the spacious Boston Theatre has resounded with merriment, the people going into ecstacies from every gesture and word that escapes Mr. Thompson. Julia Wilson and Ignacio Martinetti are very good artists in their line, and form a motley contrast to the star. The co. all do well, and the setting of the play reflects great credit upon the management, who have spared no pains to make the play a success. Mr. Thompson remains but one week longer, as Mary Anderson is announced for Feb. 14.

Uncle Tom's Cabin did a very large business at the Gaiety the past week. The play has been remodeled, and is much better and more concise so far as continued interest is concerned than any other version that has been presented here. The cast was an excellent one. Little Rommie Sherwood makes one of the prettiest Evas, singing and acting in a most remarkable manner for a child of her years. L. R. Stockwell was a most humorous Marks, and Mrs. Rial as Eliza capital. The four dogs were great features in the performance. The scenery was excellent, the piece being set in a most superior manner, and I hope Manager Wentworth will give us Uncle Tom with the same co. again during the season. This week Laurent's Fifth Avenue co. in Olivette, adapted by Blanche Correlli. The cast includes Henri Laurent, James Sturges, Harry Brown, J. S. Greensfelder, Harry Harkell, Helen Grayson, Lillie West, Florence Durant, Ella Caldwell and many others. I understand that Olivette will be the attraction for several weeks, and as the Gaiety is the finest theatre in the city I have no doubt but the patronage will warrant the engagement. Still the same cry at the Howard: Crowded houses—everybody delighted. This week Haverly's Colored Minstrels, including Billy Kersands, James Bland, Tom McIntosh, Bohee Brothers and all the prominent colored talent in America (except Sam Lucas) are with the co.

The Boylston Museum is packed day and night. This week: Fanny Beane, Charles Gilday, Tom Sayers, Retlaw and Alton, Tom Moore, Jerry Cohen, Ross Sisters, Fred Warren, Fay Williams, and the celebrated Female Minstrels, sixteen in number.

The pretty Novelty Theatre has now become a permanent institution, and good business has attended the efforts of the management since its opening. This week Baird's New Orleans Minstrels is the attraction.

Items: Wilhelmj had a fine house at his farewell performanee at the Boston Theatre, on Sunday night. Constantine Sternberg and Louise Fritch both appeared.—The Rentz Santley troupe appear at the Howard Feb. 7.—Miss Marie Prescott will appear as Lady Macbeth, to the Macbeth of Salvini, at Booth's Theatre, New York. Miss Prescott is one of the rising actresses of the day, and I have no doubt but the lady will succeed admirably in her new role. —That great favorite and estimable lady, Mrs. J. R. Vincent, receives her annual benefit at the Boston Museum on Saturday night. Mrs. Vincent has been a member of the Museum co. (with the exception of one season) for twenty-nine years, first appearing at that establishment May, 1852, as Mrs. Pontifex, in Naval Engagements. The National Theatre having been destroyed by fire in 1852, where Mrs. Vincent had been a member of the co. for six years, this, with her engagement at the Museum making a period of thirty five years that she has been before the Boston public. It is rather a singular coincidence that William Warren has delighted the Bostonians for the same number of years, as he made his debut in Boston Oct. 5, 1846, at the Howard Athenæum, as Sir Lucius O'Trigger, in The Rivals, while Mrs. Vincent made her first appearance here a month later at the National as Miss Biffin, in Popping the Question. During Mrs. Vincent's career at the Museum she has played every kind of business, and everything that she did bore the stamp of individual talent. In the early days of the Museum Mrs. Vincent essayed such characters as Helen (Hunchback), Hermini D'Vermont (Love's Sacrifice), Tullia (Brutus), Lady Allruth, Emilia, Portia, Moll Pitcher, Queen Gertrude, Lady Rapple, Widow Racket and all the rough chambermaids in the Warren farces. Of late years, with declining age, she has confined herself to one particular line—first old woman. She has played with distinguished success all the leading parts of the most celebrated comedies of the past, while many of the best parts in modern comedy have been created by her. Her humor seems so deep seated and natural that she never raises a laugh at herself but always with herself. There is no need to say more. She has done more for the stage than all the essayists who ever wrote.—Messrs. Robert Filkins, W. H. Bishop, D. R. Hodges and Frank McKee, representing some of Haverly's Enterprises, have been in the city.—Mr. Gus Williams will produce his new play in Boston next season.—The Elks had a social session at the Howard Athenæum on Sunday evening.—Great things are expected from Genevieve Ward in Forget Me-Not. The actress and the play have been so thoroughly advertised that the public are on the *qui vive*, and will insure a hearty welcome for them at the Globe Theatre on Monday next.—Manager Stetson went to New York to-day (Monday) to attend to the Salvini performances at Booth's.—Miss Norah Bartlett is engaged for next season at the Boston Museum. During Miss Bartlett's short season at that theatre she has made many friends by her pleasing manner and charming acting.—W. E. Sheridan will probably appear at the Globe this season.—Mr. Earl Marble has resigned his position as art and dramatic critic on the *Sunday Budget* to accept a similar one on the Cambridge *Tribune*. I wish him success wherever he goes. —Iolanthe, which is to be produced at the Globe on Friday night, was first produced here at the Howard Athenæum in 1852, under the title of King Rene's Daughter, Anna Cora Mowatt appearing as Iolanthe. Mrs. Siddons and Mrs. Chanfrau have both appeared in the character in this city.—Gustave Satter, the famous pianist and composer, is meeting with great success here.

Brooklyn.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Buffalo Bill is interesting the patrons of this house the present week with his popular play, by John A. Stevens, The Prairie Waif. Miss Lizzie Fletcher appeared to advantage as Onita. She has a good voice, and enters upon her work with commendable earnestness. Next week the Union Square co. produce Daniel Rochat. Booked: Haverly's United Mastodon Minstrels, Widow Bedott, Lotta, Dion Boucicault, Scott Siddons, Aldrich and Parsloe in My Partner, Maginley's Deacon Crankett, Gosche and Hopper's comb. in One Hundred Wives.

Park (Col. W. E. Sinn, manager): This week, Hill's All the Rage co. opened to a good house. The play is well acted, and this, backed by a good co., is sufficient to call the Brooklyn people out despite the disagreeable weather, Last week Joe Jefferson played The Rivals and Rip Van Winkle to large audiences, Next week, the Madison Square co. will appear in Hazel Kirke, followed by Gus Williams in Our German Senator. Fanny Davenport, Mahn's Opera co., Daly's co. in Needles and Pins, Lawrence Barrett and Robson and Crane have been reengaged to appear this season at this house.

Novelty (Theall & Williams, managers): This week the Harrisons hold the boards at this house in Photos, in which they have been quite popular. Photos will be followed by Frank Mayo in Bartley Campbell's new play, Van the Virginian.

Volks' (Hyde & Behman, managers): Home again. The road co., under management of this house, are here for one week only, having just finished a successful tour through the South and West. Next week they start on a trip East, which will probably continue until late in the season. The bill this week is a varied one, concluding with Hyde & Behman's latest comedy, Muldoon's Picnic.

Academy of Music (David Taylor, lessee): Tuesday, Feb. 1. the forty-second annual ball of the Emerald Association, for the benefit of the Roman Catholic Orphan Asylum of Brooklyn.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): Mary Anderson, supported by an unusually strong co., appeared in a round of her favorite characters during this week. Miss Anderson was rather disappointing, and in the opinion of many, her acting does not compare favorably with that of last season. Milnes Levick was quite satisfactory. Robert Downing's friends congratulate him on his success in his profession. Next week Joseph Jefferson.

Academy of Music (Samuel W. Fort, manager): The Banker's Daughter was produced by J. W. Collier's co. in almost faultless style. F. C. Bangs made an admirable John Strebelow—manly, self-contained, forcible, tender, passionate, as the varying situations demanded. Sig. Majeroni as Count Carojac was absolutely perfect. Mr. and Mrs. Walcot as G. Washington Phipps and Mrs. Brown repeated their success of last season. The other characters were ably portrayed, and the setting of the play was magnificent. Next week Boston Ideal Opera co.

Ford's Opera House (John T. Ford, proprietor): My Geraldine was given to full houses during the week and was received with every mark of approval. Next week O. B. Bishop and the Widow Bedott co.

Monumental Theatre (Ad. Kernan, manager): Another big programme was the order of the week, and large audiences were present nightly to enjoy it. Harry Miner and Pat Rooney comb. was the attraction. Next week, M. B. Leavitt's Vaudeville co.

Front Street Theatre (Daniel A. Kelly, manager): Milton Nobles had overflowing houses all the week. His drama, The Phœnix, though of the sensational order, is in many respects so good that it is a shame to include it in the same category with the bosh impossibilities usually served under that name. Next week, Frank Chanfrau.

Maryland Institute (Sheffer & Whalley, managers): John Thompson gave a bad show to a correspondingly bad business. The drama, Around the World, was simply a vehicle for Mr. Thompson to display his talents as a character impersonator. He is unable to carry a play through by himself, and his co. (his wife and another lady) were decidedly queer.

Items: The Elks' benefit at the Holliday Street Theatre on Wednesday afternoon was a grand affair. The house was packed—even the lobbies. Mary Anderson, Milton Nobles and J. K. Emmet had volunteered their services, and the result was a charming entertainment. The performance opened with Joe Emmet in some selections from his repertoire in Fritz in Ireland; following him came Milton Nobles, who recited Shamus O'Brien. The curtain then rose on the first act of the Lady of Lyons, in which Mary Anderson and her full co. appeared. One of the most pleasurable features of the entertainment was the presentation of two medals —one to Mary Anderson and the other to Joe Emmet. Each was surmounted by a finely wrought Elk's head, and the medal was delicately suspended from cross pins, which bore the names of the persons receiving them. Engraved on the face of the medal was the inscription, "Presented by Baltimore Lodge, No. 7, B. P. O. Elks," and on the other side was the legend, "In the name of Charity, Justice and Brotherly Love." Daniel A. Kelly, Chairman of Committee of Arrangements, made both presentations, accompanying them with appropriate remarks.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): The engagement of Salvini, which closed 29th, while artistically a brilliant one and marked by an attendance above the average, failed to realize the anticipations of the management. The illustrious artist's impersonation of Othello is a perfect masterpiece and fairly electrified the audiences. Ingomar and The Gladiator completed the repertoire, and both plays were rendered in a satisfactory manner. Harry Crisp, H. A. Weaver, Mrs. E. L. Davenport and Marie Prescott constituted an effective support, their assumption of the various roles allotted winning for them favorable comment from press and public. The Guv'nor, presented for the first time in this city, proved an agreeable off night attraction and created no little amusement. W. F. Owen, in his role of the boat builder, proved himself a thorough low comedian, his hearty and frequent laugh being infectious. Fanny Davenport is announced for the current week with Camille as the opening attraction. Pique, Leah, London Assurance and Oliver Twist will be presented during the engagement. Kraify Bros.' Around the World comb. is underlined for Feb. 7, followed 14th, by Robson and Crane. 21st, Baker and Farron. 28th, The Tourists. March 8, Ada Cavendish.

Pike's Opera House (Louis Ballenberg, manager): T. W. Keene closed a remarkably successful engagement at this house 29th. The wisdom displayed by the management in announcing the artist as counter-attraction to Salvini had been very unfavorably commented upon, and many were the predictions that under the disadvantageous circumstances the engagement would be a failure. Financially the week has been one of the best of the season, the receipts aggregating $5,626, for seven performances. Wednesday night, with Richard III. on the programme, the standing-room-only sign was called into requisition early in the evening, and hundreds were turned away unable to obtain admission. Our amusement-goers had therefore only known Mr. Keene's abilities as an actor of the emotional school and were thoroughly surprised at his rapid progress in legitimate roles. Their intense appreciations of his merits as an artist was testified by his frequent recalls before the curtain nightly. Frank Roche, Fraser Coulter, Henrietta Vaders and Agnes Keene are deserving of mention for their excellent support, Mr. Roche's rendition of Othello stamping him as an actor of uncommon merit. During the present week Sarah Bernhardt will appear at four evening entertainments and one matinee, opening 31st, in Adrienne Lecouvreur; February 1st, Camille; 2nd, Frou-Frou; 3rd, Hernani; matinee (3rd), Camille. The sale of seats for the engagement has been unexpectedly large and a financial success is consequently assured. The Rive-King Concert co. is underlined for two appearances, 4th and 5th, followed 7th by Emily Soldene's Comic Opera (now under the management of Messrs. Miles and Ballenberg) in Olivette. 14th, Mahn's English Comic Opera co.

Heuck's Opera House (James Collins, manager): F. S. Chanfrau closed Jan. 30. Kit held the boards the entire week and appeared to satisfy the frequenters of the house. Why this actor will persist in inflicting such a trashy excuse for a

upon unoffending audiences is a mystery. Mrs. Chanfrau appeared at the matinees Wednesday and Saturday in Mysteries of Paris and East Lynne, and was afforded a warm reception by her Cincinnati admirers. The co. in support comprises several first class artists, notably so T. D. Allen, W. M. Griffith, George Woodward, G. A. Dalton and Miss Lannier. The play was mounted in excellent style, the steamboat scene bringing down the house nightly. Neil Burgess, as the Widow Bedott, will make his first appearance at this house Jan. 31, followed 7th by Rice's Evangeline co.

Coliseum Opera House (James S. Edwards, manager): Oaken Hearts, as represented by E. C. Ellis' comb., has drawn a fair series of audiences, and so realistically was the play put on the boards that at the initial performance the rain storm, at the close of the first act, proved so effective that the musicians were obliged to beat a hasty retreat from the orchestra to avoid death by drowning. The comb. is the very best seen at this house during the season. Frank R. Pierce, E. C. Ellis, J. R. McCann, Flora Newton and Edith Ellis gave creditable renditions of their respective roles and created a very favorable impression. Vaudeville will hold the boards during the present week, with the following artists as exponents: The Buckinghams, in song and dances; James Hearne, the Suydams, Lottie Burton, Chas. H. Stanley, Weston and Hanson, and the Steens, in feats of mind reading and second sight.

Vine Street Opera House (Thomas E. Snelbaker, manager): Business at this house during the week just closed has been fully up to the average. The entire co. closed Jan. 30, and will open in St. Louis under Col. Snelbaker's management 31st. The Comedy and American Four's comb. will institute a new departure at the Goldmine, commencing Jan 31. The comb. is an unexceptionally attractive one, embracing, in addition to the dual four, Frank Lewis, Andy Cullom, banjoist; Lillie Ellis, the Parker Sisters, Cardella and Victorelli, gymnasts, and Bessie Bell. Feb. 7, Manager Snelbaker's new co., recently engaged in New York, will commence an engagement.

Items: Bob Miles' Revellers are busily engaged rehearsing Olivette and Les Bavards at the Grand.—Jim Fennessy, treasurer of Heuck's Opera House, is an expert accountant and a clever gentleman in every respect.—Not a little of Thomas Keene's phenomenal success is attributed to the indomitable efforts of his manager, William R. Hayden.—Manager Snelbaker is absent from the city looking after his "big show."—Leavitt's Gigantic Specialty co. open at the Coliseum 7th.—Ellis' Oaken Hearts comb. shows in the interior during the present week.—The city fathers have passed an ordinance proscribing Sunday amusements.—J. W. Randolph, in advance of the Comedy and American Four's, is in town working up his party.—Fanny Davenport's lithographs are the most handsome seen here this season.—John Morrissey, who has been forced, on account of ill health, to resign the stage directorship of the Buckingham Theatre, Louisville, is at present resting in this city.—The sale of seats for the approaching Opera Festival, at Music Hall, has realized in excess of $20,000.—E. D. Price, formerly a Detroit journalist, but now representing the interests of John McCullough, was in the city Jan. 29.—Manager Louis Ballenberg is in Chicago making the final arrangements for his Musical Festival.—John Pierpont, last season treasurer of Pike's Opera House, and recently business manager for J. B. Polk, is in the city, and disengaged.—Alice Oates is still in the city, as is also Harry Watkins Oates.—Louise Manfred, recently of the Revellers, has gone to St. Louis, at which place the talented little lady joins the Frolques, replacing Alice Burville.

New Orleans.

Academy of Music (David Bidwell, manager): Lotta has been playing to excellent business at this house during this week. Her repertoire is becoming very stale, and her co. is by no means a strong one; still, by reason of her personal popularity as actress and lady, her audiences seem delighted with the performances. The present week closes this lady's engagement, then Emmet follows for two weeks, after which John McCullough has the theatre for one week.

French Opera House (M. de Beauplan, manager): The features of the week have been the debut of the new soprano, Mlle. Lagye, as Rosine in Le Barbier de Seville, and the production of Les Huguenots, with Mme. Ambre, Mlle. Lagye and Messrs. Tournie and Sourdan in the cast. The first named lady created a very favorable impression here some years ago, and her return as a member of this company brought out all her old admirers anxious to see whether she would sustain her old reputation. Suffice it to say they were by no means disappointed in her. She sang and acted admirably and won enthusiastic applause. L'Africaine is underlined for early presentation by this co.

St. Charles Theatre (David Bidwell, manager): The Strakosch and Hess Grand English co. have won deserved success since their opening here. Carmen, William Tell, Aida, Faust (in Italian) and Mignon have made up the week's programme. Marie Roze has become exceedingly popular, and her singing and acting have both been more admired than it seemed at first it would be. Her Aida is a fine performance. Mlle. Torriani has also much improved in popular estimation since her first performance, and is now received with favor whenever she appears. Mr. Byron, the first tenor, has a voice of remarkable power, and though sometimes it lacks in sweetness, still it wins popular applause. Messrs. Carleton, Comly, Perrigini and Hall are all favorably commented on by our best musical critics. Sunday, 30th, Oliver Doud Byron commences a week's engagement at this house. Across the Continent, Ten Thousand Miles Away, and Bound to Succeed are announced as his plays. Fun on the Bristol follows for a week, Feb. 1, and then Frederick Paulding comes also for a week.

Grand Opera House (Thomas A. Hall, manager): The sale of season seats for the Bernhardt engagement at this theatre commenced Monday, Jan. 24, and lasted for three days. I am told that the result amounted to $1,121, and that the sale of seats for single nights amount to date to $4,811. This presages a very lucrative engagement for the star. Her season commences Feb. 6, and lasts for eight nights and one matinee. Lawrence Barrett follows Feb. 14, for one week.

Items: Manager Hall of the Grand Opera House left the city for New York, Jan. 27.—Dan Rice, the veteran showman, has abandoned his Floating Palace scheme and is now in the city with the avowed intention of organising a mammoth circus troupe to start from here.

Philadelphia.

Walnut: The Harrisons opened Monday night to a large audience, which they seemed to instantaneously captivate. Alice was last seen here some time ago in the Naiad Queen. She has improved wonderfully, and is now a bright little comedienne. Her imitations of different actresses are remarkably clever. Louis Harrison is a firm friend of the galleries and a character delineator of much merit, though at times he is apt to overdo things. Graham was excessively funny as Bernhardt, though his facial gymnastics were too extravagant. The rest of the co. is only mediocre. Dreams is underlined for next week.

Chestnut Street Theatre: Herrmann, with his variety troupe, is playing here to fair audiences. Lillian Glover next week, in Camille and Pauline, supported by Charles Stanley and William Burroughs. Miss G. is well liked here, and it is to be hoped the management will provide her better support than was accorded Sheridan.

Arch: Baker and Farron in Emigrants, to average business. Wonder is expressed that money is made on pieces of this kind. Emigrants has very little to recommend it. The Danites are promised next week.

Minstrels: The opening of the Park was thought to be an injury to Carncross' little house, but thus far both places have done well. A burlesque upon the attenuated Bernhardt is being done at each house. Thatcher and Ryman treat their patrons to new faces each week.

Chestnut Street Opera House: The False Friend was given last week for the first time in this city. It was well mounted and gave great satisfaction, although not so well done as at the Union Square. Among the gentlemen, Messrs. Polk, Lemoyne and Forrest Robinson distinguished themselves. The latter is a promising young actor. Miss Sara Jewett, while enjoying the reputation of being a first-class leading lady, is not without her faults. There is a monotony about her acting and voice which she should remedy. Miss Josie Bachelor might have been better as Rebecca, though she succeeded in raising several laughs. Misses Morant, Mortimer and Cowell were very acceptable. Messrs. Whiting and DeVere might have been much better and very little worse. The audiences have not been large, but evidently appreciative.

National: N. Wood, supported by an inefficient co., is playing here in The Boy Scout, prefaced by an olio performance.

Grand Central: Since our worthy Mayor has closed all the minor variety theatres, the business at this house is simply enormous. As a rule, the performance is good. Lara, of Soldene fame, is doing her kicking dance.

Museum: Lillie Hinton is doing Cora in Article 47 at this house to fair business. She is crude in many respects, but if she was under the tutelage of a capable instructor for awhile, with the metal that is in her, she would ultimately make her mark.

Items: The smoking-room at the Opera House is extremely cosy, and quite acceptable to the public. Other managers might inaugurate the same with profit to themselves.—Lizzie Harrold, a great favorite here, has joined Milton Nobles' Phœnix comb.

St. Louis.

Grand Opera House (John W. Norton, manager): The Bernhardt season is closing, and notwithstanding the extravagant heraldings and reports, it has not been by any means a success. Camille seemed to be the one great effort that seemed to interest, and it was truly a brilliant effort. On some nights the houses were exceedingly light. Rice's Surprise Party open 31st.

Olympic Theatre (Charles Spalding, manager): Goodwin's Froliques have done a big business at this house in Hobbies. There are but few new features in this amusing extravaganza, but Goodwin's fresh imitations are exceedingly clever. Next week DeWolf Hopper and Ada Gilman appear in One Hundred Wives.

Pope's Theatre (Charles Pope, manager): Mr. and Mrs. George S. Knight's engagement has been a very fair success, and Otto drew large up-stair audiences and rather light parquet and dress circle. The piece is the best of the German dialect class, and there is a serious side to it which gives a sensible weight to Mr. Knight's excellent business. Mrs. Knight (Miss Sophie Worrell) was never so clever as at present. She is bright, dashing and mischievous without an offensive display of the hoyden. Jan. 31, M. B. Curtis in Sam'l of Posen.

Items: The *Globe-Democrat* sent a reporter up the road last Sunday to meet Bernhardt, and scooped the other papers with a two-column description. It also gave critiques in French.—Bernhardt posed at her art exhibition on Wednesday and received the society folks, who looked with eyes and mouth open at the greatest work of art of all.—A crusade is being made by the female religionists against Sunday theatricals. It is not apt to carry in this city, where there is such ultra liberalism.—The German co. at Pope's are giving, each Sunday evening, a fine performance of Daniel Rochat.—Irene Worrell, formerly one of the dashing trio, is a member of the Otto co., but has not stood the assaults of time as well as her sister, Mrs. Knight.—Manager Charles Pope has gone East on business, and will remain several days.—Manager John W. Norton is highly elated over the success of Selina Fetter, his Louisville protege.—Kate Claxton will soon come to Pope's with the Snow Flower.

Alabama.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Oliver Doud Byron, 27th, 28th and 29th, to fair business.

Temperance Hall: Feb. 14 and 15, Sarah Bernhardt.

EUFAULA.

Opera House: Ada Gray, Feb. 3, 4 and 5. Booked: Arlington's Minstrels, Feb. 24.

Item: John T. Raymond has cancelled his engagement for Feb. 4; cause unknown.

Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Another busy week at this house and with only moderate returns. 25th and 26th, Voyagers in Southern Seas, with matinee 26th. Business was fair but not what the piece deserved. 27th, Hazel Kirke with almost the original cast, filled the house and fully satisfied each and every one that the run of a year in New York was merited. 28th, B., W., P. & W., with their immense minstrel co., had a splendid house and closed the week for us. Feb. 1, Theodore Thomas' Concert co.; 2d, Criterion Comedy co. in Freaks; 3d, Nick Roberts' Humpty Dumpty; 4th and 5th, with matinee, Jay Rial's Uncle Tom's Cabin.

American Theatre, late New National (W. S. Ross, manager): This house has been thoroughly renovated, the balcony boxes taken out and a gallery substituted, and new scenery and properties procured for the stage. Mr. Ross announces as his opening co. Turner, Welch and Harris, the Virginia Trio; Pauline Batcheller, T. F. Thomas, Mary Antonio, Tommy Granger, Lottie Russell, Charles A. Loder, Mary Milton, Lulu Mackey, Virgie Lansing, J. B. Hamilton, Annetta Howard. The executive staff will be W. S. Ross, manager; T. F. Thomas, stage manager; J. H. Wright, treasurer; George Pierson, leader of orchestra; J. H. Wylie, stage carpenter; Frank Scott, properties and gas man.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Gus Williams, as the German Senator, came Jan. 28, and played to a good business, keeping up his reputation as our best star comique. Coming: 4th and 5th, matinee, Criterion Comedy co.; 7th, Yale Glee Club; 9th, Ideal Opera co., in Chimes of Normandy, closely followed by Eli Perkins, The Rankins, Hill's All the Rage.

Grand Opera House (Clark Peck, proprietor): Outside of a number of local performances this house was opened Jan. 27 by Barlow, Wilson, Primrose and West's Minstrels, to an immense house; receipts phenomenal here. Show was first class and deserved its success. Coming: 11th and 12th, Mitchell's Pleasure Party; 14th, week, Tom Thumb; 23d, Haverly's Black Forty; 25th and 26th, Mrs. Scott-Siddons.

New Haven Opera House (John Near, manager): Hazel Kirke came Jan. 29, and Manager Near has made more than another manager lost on it last year. The house was overflowing and the audience entered heartily into the play. The whole cast was nearly perfect, but we must mention the fine work of Mr. Couldock, Mr. Levick and Mr. Ferguson, as Dunstan Kirke, Lord Travers and Pittacus Green. Effie Ellsler made a splendid Hazel; her comely face and supple figure, with her careful acting, winning over the entire audience. Coming: 1st and 2d, Jay Rial's Uncle Tom; 4th and 5th, Boston Theatre co., in Voyagers in Southern Seas; 9th and 10th, Joseph Murphy, in Kerry Gow and Shaun Rue; 12th, Kit Clarke, as The Traveler; 14th, Needles and Pins, from Daly's; 19th, the genuine Genevieve Ward, in the genuine Forget Me-Not.

WATERBURY.

City Hall (Jean Jacques, manager): 25th Gus Williams in Our German Senator to a small house; 26th, B. W. P. and W. Minstrels, gave a fine entertainment to a large audience; 27th, St. Augustine Dramatic Club, in The Ticket-of-Leave Man, small house; 28th, Madison Square co. in Hazel Kirke to a $600 house. Coming: Feb. 3rd and 4th, Waterbury Church Choir Pinafore co.; 8th, Jos. Murphy, Shaun Rhue; 9th, Mitchell's Goblins; 12th, Hill's All the Rage comb.; 16th, Salsbury's Troubadours; 17th, Rankin's Danties.

Items: The attachment in New Haven of $500 advance sale of seats of the Madison Square Hazel Kirke co. by Mr. Delavan, of Meriden, is liable to result in a complicated affair. Manager Jacques of this city having bought the right to play the co. in Conn., consequently the money attached by Mr. Delavan belongs to Manager Jacques, not to the Madison Square co.; at least Mr. J. thinks so.

BRIDGEPORT.

B., W., P. & W.'s Minstrels gave an excellent entertainment at the Opera House on the 23d before a crowded audience, many being turned away. 26th, Gus Williams in Our German Senator, supported by an excellent co., gave a satisfactory performance to a small audience.

Items: B., W., P. & W. inform me that the report going the rounds of the newspapers that they were about to disband, is untrue, as the contract which binds them together does not run out till 1885.—The caravan of living animals and the den of tigers used in the production of the Black Venus at Niblo's are from the sales building of Barnum, Bailey & Hutchinson, Philadelphia.

MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): Booked: 31st, Criterion co. in Freaks, benefit of Manager Delavan. Advance sale very large. Feb. 3, Uncle Tom's Cabin; 7th, Boston Ideals; 11th, Joe Murphy.

Items: Haverly's Minstrels canceled 21st.—The advance sale of the Hazel Kirke co. was attached in New Haven Jan. 29 by Manager Delavan, of this city. The money remains in the hands of the Sheriff, although Jaques of Waterbury telegraphed he had bought the house. Singular they should sell out. The matter will probably go into the courts.

DANBURY.

Opera House (J. S. Taylor, manager): 24th, Willie Edouin's Sparks. Finest and most moral entertainment this season. Heavy business; receipts being about $500.

Colorado.

DENVER.

Sixteenth Street Theatre (J. S. Langrishe, manager): Sullivan's Mirror of Ireland, a panorama of some merit, is filling the house every night this week. A good specialty programme is also given.

Palace Theatre (Ed. Chase, proprietor): Wardell, the East India Fire King, is the new arrival. Our Darlings still continue the afterpiece, with a fair olio of specialties. Denver by Gaslight is underlined. The Palace co. are about to tour the State while their theatre is being refitted.

Items: Mr. Langrishe, the pioneer manager of Colorado, has closed the Sixteenth Street Theatre and gone to New York, to negotiate with all the leading attractions of the day; also for a stock co.—Mrs. J. S. Langrishe, wife of the manager, was in attendance at the Pioneer Bauquet on the night of 25th, at the Winsor Hotel, she having arrived in Colorado in 1859.—The two walls of the new Opera House, that were injured by the disaster, are being rapidly torn down to make room for better material.—King Hedly, the pedestrian-actor, wants to put on the Passion Play here, but as he is impecunious, he will accomplish nothing.—THE MIRROR outsells all competitors in Denver.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): J. K. Emmet as Fritz, last week, to fair business. Mary Anderson this week, opening as Parthenia. Joseph Jefferson, 7th.

Ford's Opera House (John T. Ford, manager): Mapleson's Opera co. in La Sonnambula and Faust, 24th and 25th. The Pirates of Penzance, under management of the National Rifles, Friday, Saturday and Saturday matinee, to crowded houses. Miss Eva Mills as Mabel, Mrs. E. R. True as Ruth, John O. Pugh as Frederick and E. B. Hay as the Major-General crowned themselves with glory. Hamilton Adams as the Pirate Chief was immense. This week, Daly's co. in Needles and Pins. Edouin's Sparks in Dreams, 7th.

Lincoln Hall (Pratt & Son, managers): Tom Thumb and party drew crowds all last week. W. S. Andrews, the Dialect Humorist, 31st. Wilhelmj, Fritch and Sternberg, in grand concert, Feb. 1. Concert for Church of Incarnation by Apollo Club, 3d. Bernhard-Listemann Concert co., 8th.

Abner's Music Hall (E. Abner, manager): The Swedish Ladies' Quartette drew well last week, and remain five nights longer.

Theatre Comique (Jake Budd, manager): This week the Fielding comb. in fine bill.

Georgia.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): The Wallace Sisters gave three entertainments this week, playing to fair business considering the inclement weather. Following were Robson and Crane, in Sharps and Flats; full house, comparing favorably with Keene's engagement, which was the largest of the season.

Items: J. Prescott Eldridge lectured in the Opera House, to thin attendance.—Kit Carson, Jr., and Mr. Bigelow, his assistant, are giving nightly open air entertainments. Kit is skilled in the use of the rifle and lasso, is a pleasing and interesting talker, and commands the attention of his audiences.

MACON.

Ralston Hall (Turpin & Ogden, managers): Robson and Crane played to a $600 house 26th, in Our Bachelors.

Masonic Hall: Billed: Coliville's Seances, 29th.

Items: The city is profusely billed for D'Oyly Carte's Pirates, Charlotte Thompson and Frederick Paulding.—Charlotte Thompson changes dates from 25th to 28th and 29th, with matinee 29th, in The Planter's Daughter, Jane Eyre and East Lynne.

AUGUSTA.

Frederick Paulding, 1st, to fair business. Booked: Pirates of Penzance.

Indiana.

INDIANAPOLIS.

Opera House (J. B. & G. A. Dickson, managers): Deacon Crankett comb., to good houses, Jan. 27, 28, 29. The co. is a strong one. Joseph Wheelock, as Joe Thatcher, is an actor of more than ordinary ability. Booked: Annie Pixley, in M'liss, Jan. 31, Feb. 1 and 2.

Park Theatre (J. B. & G. A. Dickson, managers): Closed past week. Booked: The Mendelssohn Quintette Club 4th and 5th.

English Opera House (Will E. English, manager): Mapleson's English Opera co., to fair business, Jan. 28, 29. At the matinee, La Favorita was given to a good house, with Campanini and Miss Cary in the leading roles. The season closed with Mozart's Don Giovanni, to a good house. Booked: James Redpath 1st; Julia Rive-King Jan. 31; Kate Claxton 4th and 5th.

The Zoo (Will Turner, manager): A week of over crowded houses. The specialties of Bobby Newcomb, Robert Nickel, Alice Gleason and others highly amusing. The coming week heralds the coming of an equally strong co.

Academy of Music (Ned Foster, manager): Fair business the rule the past week, with a good performance.

Item: During the rendition of Giovanni at English's on closing night of the Mapleson opera season Signor Ravelli became very obstinate in the first act, refusing to sing an aria. Col. Mapleson became very indignant and sat on his Italian highness in the following manner: Between the acts Col. Mapleson instructed the orchestra to skip the solo later in the evening, in which Ravelli invariably scores great hits. When the time arrived for the solo they stopped playing and the scenes were suddenly changed, and the celebrated obstinate Don Attavio Ravelli was completely routed. He was also fined a week's salary.

KOKOMO.

Opera House (D. T. McNeil, manager): Mattie Vickers and Charles Rogers, supported by a very poor co., produced The Players 24th, to fair business. Vickers and Rogers were good in their respective parts. Hartz, assisted by a variety co., will give entertainments Jan. 31, Feb. 1 and 2. Januschek and co. will appear 9th. Gulick and Blaisdell's Arabian Night co. is booked for 19th.

Items: Several papers throughout this State have warned the "craft" against the agent of the Claire Scott co., as the co. has repudiated all contracts made by him.—Manager D. T. McNeil returned from Arkansas yesterday, 26th, where he has been for several days past.—J. C. Garr, manager of the local Bohemian Girl co., speaks in very flattering terms of THE MIRROR. He thinks it is the dramatic newspaper of the country.

VINCENNES.

Green's Opera House (Wm. Green and Brooks & Dickson, managers): Nothing this week. Booked: Kate Claxton 15th; Buffalo Bill March 4 and Julia Rive-King probably in second week of February.

Delmonico Varieties (John Smith, manager): Ray still holds the boards. No new faces.

Items: Al H. Simonds, business agent of Anthony and Ellis' Uncle Tom co., was here 25th, but could get no dates under new arrangements of Brooks and Dickson and Manager Green. But one troupe will be played per week.—T. Stanley Reid, formerly on the road, lately business business runner of the Grand, vamoosed last Sunday to Cairo.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Coming: Meade and Maginley's Deacon Crankett Jan. 31; Mendelssohn Quintette Club, of Boston, Feb. 3.

Item: Agnes Leonard was booked for Jan. 26, but cancelled.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Mr. Ben Maginley's co. in Deacon Crankett, Jan. 25, to good house. Mendelssohn Quintette Club of Boston, Feb. 2. Miss Arabella Root, Jan. 31.

Illinois.

MONMOUTH.

Union Hall (R. H. Shultze, manager): 27th, Heywood's Minstrels to a fair house; show good. An Arabian Night co., with Roland Reed and Alice Hastings, Feb. 1. Forbes and Cotton co., 2d.

Item: Claude De Haven, general representative of Gulick and Blaisdell, was in the city 27th. He denounces as absurd all rumors that the Arabian Night co. is not still running under the management of Gulick and Blaisdell.

ALTON.

Mercantile Hall (Levis & Detrich, managers): Power's Galley Slave played here Jan. 26 and 27; splendid performance, to a full house. Felton's Uncle Tom 1st, to fair business.

City Opera House (J. McNulty, manager): Gorton and Benjamin's New Orleans Minstrels drew large audience Jan. 26; first-class performance.

Item: Galley Slave played to $400 Tuesday evening and the Minstrels $300.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): On the 24th The Rive-King Concert co. in their standard concert entertainment. Nat Goodwin's Froliques 31st. For the first time this season nothing billed or booked.

Gaiety (John Long, manager): Among the new features this week are the Durell Bros., Ola Yandes, Josie Wade and Lew Baker. Miss Cadie Wright has left for Cleveland; Frank Marion and Jennie Garey for Chicago.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Jan. 26, Julia Rive-King Concert co. appeared in one of their delightful entertainments to a good house. Bookings: An Arabian Night, Jan. 28; George S. Knight, 31st; Corinne Merriemakers, Feb. 4 and 5.

ROCK ISLAND.

Harper's Theater (Benjamin Harper, proprietor): Januschek came Jan. 26 and 27, to large and refined audiences. Coming 3d: Hibernian Blondes.

Iowa.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Roland Reed in An Arabian Night, to fair business. The co. played here before under the Gulick-Blaisdell management, but is now in the hands of W. A. McConnell. Booked: Herne's Hearts of Oak, 6th; Salsbury's Troubadours, date unknown.

COUNCIL BLUFFS.

Dohany's Opera House: Billed: The German Dramatic co., of this city, Jan. 28; Draper and Rial's Uncle Tom 29th; Rice's Evangeline co. Feb. 2; Herne's Hearts of Oak 3d; Anthony and Ellis' Uncle Tom 7th and 8th; Bartley Campbell's Galley Slave 10th; John Dillon co. 14th.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): Gulick and Blaisdell's Attraction No. 4, in An Arabian Night, came Jan. 27, to fair audience. It is certainly one of the best comedies ever represented here. Forbes and Cotton comb. 1st, in Black Diamonds.

KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Jan. 27 the Julia Rive-King Concert co. appeared before a very small house, numbering only about fifty people. Arabian Night party on the 31st, to good house.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Draper's Ideal Uncle Tom's Cabin co. 25th and 26th to fair business.

Academy of Music (William Foster, manager): Booked: John Dillon, Feb. 11 and 12; Florence Herbert, 14th and week.

Kansas.

LEAVENWORTH.

New Opera House: Ed Rice's New Evangeline gave a rather thin show 25th, to large audience. Instead of improving it is getting poorer. Coming: Hess Opera co. 8th and 9th; J. A. Herne's Hearts of Oak co. after billing the city for 27th, did not appear nor make an excuse.

Old Opera House: Coming: Joshua Whitcomb co., Feb. 7.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Jarrett and Rice's Fun on the Bristol party made their first appearance in this city for three nights the fore part of the past week, and played to fair business. The play gave genuine enjoyment, for the simple reason that it serves to introduce the versatility of the performers in a pleasant manner and not offend the most fastidious taste, as plays of this description generally do. Of the co. John Sheridan is the star, and as the Widow O'Bryan proved himself a fine comedian, keeping the audience in good humor from first to last. Kate Castleton is a pleasant singer and a fair actress. William Courtright is a good negro comedian, and should lay his worn-out Flewey on the shelf a few years if he wishes to retain his reputation. Agnes Hallock, Nellie Lingard, Richard Waldon, Mark Smith, Myron Calice and Frank Tannehill, Jr., all labored to give an enjoyable evening's entertainment, and were successful. Fanny Davenport filled out the balance of the week to large and fashionable audiences, appearing in Pique, Camille, London Assurance and Oliver Twist. There was a great desire to see her in a new role, and on Friday night, when Camille was produced, a large audience was present to witness her masterly impersonation of the character, and they attested their appreciation in a very enthusiastic manner. With the exception of Mr. Henry Lee and George Morton, the support was only fair. The plays were finely mounted, and the star's fine dressing was greatly admired by our fashionable ladies. Next week, Mahn's Comic Opera co. will give the latest success, Boccaccio. Robson and Crane are booked Feb. 9, 10, 11 and 12.

Opera House (Brooks & Dickson, lessees): Annie Pixley, in M'liss, played an engagement of five nights and matinee, opening the 25th. This talented little actress has greatly improved since her visit here two years ago. During the past week she sang and danced her way into the good graces of many new found friends, and created an excellent impression throughout. The co. rendered a fair support. The setting of the play deserves a word of praise, entire new scenery being painted especially for it by Mr. Harry Buhler, scenic artist of the house, and reflects great credit on that gentleman's abilities. Booked: Deacon Crankett comb., Feb. 3, 4, and 5.

Masonic Temple (B. F. Hodges, manager): The Mendelssohn Club of Boston, assisted by Camilla Urso and Marie Nellini, gave two musical entertainments here, 28th and 29th, to large audiences. This being the first concert of the season, great regret was expressed that this excellent co. did not make their stay longer.

Knickerbocker Theatre (Nellis Borden, proprietor): This house still keeps up to the usual first-class standard with change of people each week.

Buckingham Theatre (J. P. Whallen, lessee): Fair business was the rule this week, and a straight variety show was given. John Morrissey, stage manager, severed his connection with the house the 22d.

Items: John T. Macauley on last Wednesday completed the purchase of the theatre that bears his name from the owners, John W. Norton & Co. The price paid for the property was about $80,000. The genial John felt so happy over the event that he bought a new hat.—J. P. Reynolds, agent for Mahn's Comic co., was in the city this week.—Henry Wolfsohn, a well-known musical composer, will soon go on the road as manager of Maurice Dengremont, the young violinist of New York.—Billie Baker, stage manager at the Knickerbocker Theatre, left the 22d, for Buffalo, N. Y., to attend the dying bedside of his father.—The receipts for Miss Fetter's four performances at Macauley's Theatre last week were over $4,000. On Saturday night she was presented with a handsome pair of bracelets, Mr. Henry Watterson, editor of the *Courier-Journal*, making the presentation speech.—The Moore

Bros. billed the city this week for the coming Cincinnati Musical Festival.—The wife of Prof. Anderson, leader of Macauley's orchestra, accidentally took an overdose of chloroform last Monday night which ended fatally.—A great many professional friends in this city are making arrangements to give William Warner, business manager of the Opera House, a benefit, to take place in about two weeks. Mr. Warner has devoted thirty years of his life to Louisville theatricals, and deserves a good reception from the hands of our citizens.—Miss Louise De Luisi left the city 29th, to join the Rentz-Santley troupe at Wilmington, Del.—Billy Arlington's Minstrels, who are traveling through this State, met with a serious accident last Friday while going from Versailles to Midway. The horses attached to an omnibus loaded full with sixteen people ran away down a hill and off a bridge into the river, falling a distance of fifteen feet—all of the occupants of the bus being under the water. Mrs. Arlington and William Marr, the comedian, were badly hurt, and several others of the troupe were bruised and cut. Manager Marsh says the co. will sue for damages.

OWENSBORO.

Grand Opera House (A. Hill & Co., proprietors): Fanny Davenport, in Pique, appeared Jan. 26 to a $446.75 house. The co. failed to give satisfaction. Miss Davenport displayed little energy, listlessly going through her part. Stars with reputations like Miss Davenport should try to sustain them in smaller cities as well as the larger ones.

PARIS.

Opera House (J. Z. Croxton, manager): Billy Arlington's Minstrels came 24th to a crowded house. Poor show. A charity concert was given at the Opera House 25th, which netted $200. Fannie May's British Blondes came 27th to fair business and gave a very poor show. White's Dramatic co. make a return visit to this city Feb. 4 and 5.

Maine.

PORTLAND.

New Portland Theatre: 28th and 29th, The Boston Theatre co. in Voyagers, with the same cast as when produced in the Boston Theatre. What little chance for acting there is in the piece was well improved by the co., otherwsie it should rank among the worst of the many bad pieces we have had here this season. Booked for Portland Theatre: Feb. 4 and 5, Jay Rial's Ideal Uncle Tom's Cabin; 7th, Haverly's Colored Minstrels; 10th, 11th and 12th, Around the World in Eighty Days; 14th, 15th and 16th, Criterion Comedy co.; 19th, New Orleans Minstrels.

City Hall: Feb. 16, Ideal Opera co. in Fatinitza.

BANGOR.

Tourists, 25th, to a crowded house. Co. go from here to Lewiston, thence to Salem, Chelsea and Waltham. Feb. 4, Fatinitza, by Mrs. H. E. H. Carter's Opera co.

Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): Haverly's Colored Minstrels appeared Jan. 24, to a good house. The Lynn Brass Band Fair opened 28th and continued to the 31st. Booked: Genevieve Ward, in Forget-Me-Not, 14th; Haverly's Colored Minstrels, return engagement, 9th; Mrs. Scott-Siddons' cancelled date 7th.

Theatre Comique (George Milbanks, manager): Tale of Enchantment comb. came to a standstill Jan. 27 and collapsed. They were to continue through the week, but the disappointment they gave to the large audience the 22d settled the business for the rest of week. A variety comb. appeared the 29th to a fair house and gave a fair show.

Items: It is stated that the Tale of Enchantment comb. will start on the road 7th, under the management of George Deagle, of St. Louis; Adam Forepaugh Clifford with them.—The Theatre Comique will be closed from Jan. 30 to March 1, as the front of the theatre is to be entirely remodelled.—It was an oversight of your correspondont in last week's MIRROR in not stating that Barlow, Wilson, Primrose and West's Minstrels had not dissolved. Mr. West stated that they thought they should, but finally concluded it would be for their best interests not to, and so signed a contract for five years.

MILFORD.

25th, Mrs. H. E. H. Carter's comb. produced Pirates of Penzance to a good house. 29th, John Franklin Deverton, readings and character recitations, at Irving Hall. The show was not completed on account of poor house. Feb. 2, John Murray's comb. play Constable Hook, under management of Lyman Cheney, at Lyceum Hall. 3d, new date of the Belle of Saratoga, postponed on account of other engagements made by W. W. Clark, the tenor. 9th, Frank Beard, crayon caricaturist, at Turn Hall. April 1, All the Rage.

Item: Last year dancing was run out by dramatic cos. This season dancing has revived to the detriment of the theatre audiences.

LOWELL.

Music Hall (Emery & Simons, lessees): 29th, Haverly's Georgia Minstrels to packed house; Feb. 3, Boston Theatre co. in The Voyagers; 5th, The Two Orphans, with Pauline Markham, supported by the Fifth Avenue co. (?); 12th, Nick Roberts' Humpty Dumpty.

Huntington Hall: 26th, The Temple Quartette of Boston, to a large house. Booked: Feb. 19, All the Rage.

Mechanics' Hall: 25th, the first of a series of chamber concerts by the Athenes Lady Quartette, Alfred De Seve and others, to a fair house. Feb. 4, Mrs. Juliet Henderson Floyd and Teresa Carreno Campbell in concert.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Jan. 27th, Voyagers in Southern Seas, by the Boston Theatre co., to a good house; Jan. 28th, Mme Rentz's Minstrels to a small audience. Booked: Gus Williams in Our German Senator Jan. 31st; Abbey's Humpty Dumpty comb. Feb. 5.

Mechanics' Hall (W. A. Smith, secretary): Jan. 24th, Pirates of Penzance, by a co. of Boston artists. Booked: Feb. 19th, Jay Rial's Ideal Uncle Tom.

GLOUCESTER.

Haverly's Genuine Colored Georgia Minstrels came 25th to a tremendous house. Martini's Great Aggregation Around the World in Eighty Days is booked under Manager Smith for Feb. 8. J. Rial and his old time Uncle Tom co. make their appearance 10th. Baird's New Orleans Minstrels come 11th. Abbey's Humpty Dumpty co., with Maffit and Frazier, are booked for 22d.

CHELSEA.

Academy of Music (H. C. Pease, manager): 28th, The Tourists gave a good performance of their piece to a delighted audience. Booked: 7th, Around the World in Eighty Days; 16th, Abbey's Humpty Dumpty; 23d, Boston Museum co. in The Guv'nor.

Items: From appearance it seems that the Academy will be a success under the management of Mr. Pease and J. B. Field as its agent.

SPRINGFIELD.

Haynes' Opera House (W. C. Lenoir, manager): Hazel Kirke Jan. 24, to big business, under the auspices of G. A. R. Gus Williams 29th, to good house. Booked: Jan. 31, Jay Rial's comb.; Feb. 1 and 2, Mattoon Opera co.; 3d, Voyagers in Southern Seas; 4th, Nick Roberts' Humpty Dumpty; 5th, Abbey's Humpty Dumpty.

TAUNTON.

Music Hall (White Bros., proprietors): Henderson and Crane's Dime Show, to large houses all the week; good performance. Booked: The Jollities comb., in the musical comedy, Electrical Doll, 2d; Nick Roberts' Humpty Dumpty 9th.

FITCHBURG.

Booked: 4th, Fifth Avenue co., of New York; 7th, Boston Church Choir co.; 17th, Nick Roberts' Humpty Dumpty.

WEST UPTON.

27th, William Willis Clark's Martha comb., to excellent house.

Michigan.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The present week has been bare of events. Booked: 4th and 5th, Rial's Humpty Dumpty; 12th, Maggie Mitchell; 18th, Mr. and Mrs. George S. Knight.

Smiths' Opera House (W. B. Smiths, manager): Good business during past week. Co. includes the three Razillias, Belle Miller, Francis Norton, Little Etalia, and C. R. Foreman in his drama, The Hermit.

KALAMAZOO.

Union Hall (W. R. Solomon, manager): Jan. 24, Gilmore and Miaco's Humpty Dumpty co.; fair business. Robert J. Burdette lectured before fair audience 26th.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): George E. Stevens' Uncle Tom co. Jan. 25, to a full house.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson, manager): 24th, 25th and 26th; the Corinne Merriemakers, under management of C. D. Hess, and in charge of W. S. McKean, drew fine houses at the four performances. The audiences were highly pleased. There are some fine voices in the co., and the performance throughout was very attractive, eliciting great applause and repeated encores. Bookings: Baldwin's Brilliants, 2d and 3d.

Conley's Varieties: Playing to fair business. New faces: Amy Santley, Annie Rushton, Ada Elliott, Tom Martin, Cassidy and West.

MINNEAPOLIS.

Pence Opera House (Miss Phosa McAllister, manageress): Miss McAllister opened with her new co. 24th, to crowded house. Every seat and all standing room taken, The Duke's Motto was the attraction.

Academy of Music (Herrick Bros., managers): Corinne Opera co. opened to light business, but the houses were crowded at the following two performances and matinee. Corinne, the little wonder, carried all hearts by storm.

Missouri.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): 25th and 26th, Anthony and Ellis' Uncle Tom co. to enormous business. 28th and 29th, Herne's Hearts of Oak. Feb. 2, Colonel J. P. Sandford. 3d, Rice's Evangeline co. 7th and 8th, Hess' Juvenile Opera co.

LOUISIANA.

National Hall (Dreyfus & Woracek, managers): The Original New Orleans Minstrels gave one of the best performances ever given here to a fair audience.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Jan. 28 and 29, W. H. Power's Galley Slave comb. presented The Galley Slave and Dr. Clyde to good houses

New Hampshire.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): This new theatre was opened Jan. 24 by W. E. Sheridan and a co. engaged by C. H. Thayer in a round of Shakespearean characters, to fair business. Tompkins and Hill's Voyagers 31st and 1st; the Tourists 2d, both to good business. Booked: Jay Rial's Uncle Tom co. 7th and 8th; Nick Roberts' Humpty Dumpty co. 14th; Genevieve Ward 16th; Den Thompson 23d.

Smyth's Opera House (John Shirley, manager): Haverly's Colored Minstrels came Jan. 28th, to a very fair house; a very bad night. Nothing booked.

Music Hall (S. R. Hannaford, manager): Business good; show fair. Walter Mack and Dolan and Lynch were the best features. Next week, the Winnetts, Foster and Hughes and Young Ajax will appear.

PORTSMOUTH.

Franklin Theatre (A. Stavers, proprietor): 25th, The Fairbairn Family of Scottish Troubadours, the second time this season, to a large house.

Music Hall (John O. Ayers, manager): Feb. 3, Jay Rial's Uncle Tom Cabin to good business. Booked: Haverly's Colored Minstrels 9th; Mrs. Scott-Siddons, under Charles H. Smith, of Fall River; 13th to 20th, Musical Convention; 22d, Jollitie; 26th, Denman Thompson in Joshua Whitcomb.

New York.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): 24th, 25th and 26th, The Hunchback was produced, with Jeffreys-Lewis as Helen and J. W. Albaugh as Master Walter, supported by local amateurs, for the benefit of the Child's Hospital. The performance was highly creditable, and large houses were attracted. Abbey's Humpty Dumpty filled balance of week to good business. Coming: 31st, week, Child of the State; 7th, week, Mary Anderson.

Martin Opera House (Col. Foote, manager): 24th and 25th, Criterion Comedy co. in Freaks, to good business. Owing to a misunderstanding with the management, W. J. Gilbert, comedian of the co., did not appear 25th. His part, an arduous one, was filled at four hours notice by Joseph A. Ransom, a clever young comedian of this city, who gave a surprisingly good impersonation. Mr. Ransom will undoubtedly join the co. very shortly. Coming: 31st, week, Fakir of Ava; 7th, Dufur and Bailey—wrestling; 8th, Buffalo Bill; 15th and 16th, Haverly's Widow Bedott; 18th, Litta Concert co.; 22d and 23d, Hyde and Behman comb.

Tweddle Opera House (William Appleton, manager): 24th, The Troubadours drew one of the largest houses of the season. 27th, 28th, 29th and matinee, Mrs. Scott-Siddons in As You Like It, Romeo and Juliet, Blind Iolanthe and The Honeymoon. Mrs. Siddons made rather a favorable impression, particularly as Rosalind. Lugi Lablache is a poor apology for a leading man, his performance of Romeo bordering on the ridiculous. G. D. Chaplin, the most thorough actor in the co., was received with great favor, and was recalled nightly. Business was large. 3d, Temper Quartette and Glee Club of Boston.

Wood's Novelty Theatre (C. H. Wood, manager): Business fair.

Items: Paddy Ryan was a big card for the Siddons party.—A co. of barnstormers have started on a trip from the city. They call themselves the Howard Family.—Julia Coventry, late of the All the Rage co., was in town last week.—Fred W. Bateman, comedian, has been engaged for the Eva Gardner co.

ROCHESTER.

Corinthian Academy of Music (Arthur Luetchford, manager): B. Macauley and co. appeared in Uncle Dan'l 24th, 25th and 26th to fine business. Mr. Macauley has improved greatly since his appearance here last season. Frank Mayo and co. presented Van the Virginian 27th and 28th to medium audiences, and Davy Crockett 29th, to large house. In the assumption of Van in the former play Mr. Mayo did finely, but the play of itself is not destined to meet with great success. Affie Weaver is an excellent actress, and played the part of Eleanor Vaughan in a highly artistic manner, and became a warm favorite with the audience. Annie Cotchkin and co. in concert Feb. 4. Booked: Donaldi-Rummel Grand Concert comb.

Grand Opera House (Joseph Gobey, manager): Rose Eytinge and co. appeared in Led Astray 27th, and Rose Michel 28th and 29th, to fairly remunerative business. Booked: Hardie and Hoey's comb. (Child of the State).

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): The 29th, matinee, Lillie Wilkinson's Uncle Tom Cabin co. drew a good house, and in the evening produced East Lynne to another good house. Booked: Frank Mayo 31st and Feb. 1; Hindoo Jugglers, 5th.

Items: Land League lecture was all Opera House had to offer during last week.—Manager Lehnen was the observed of all observers at the Liederkranz ball 24th.—Salvini has canceled his date, as he has concluded to extend his time in the larger cities. The probabilities are that Mlle. Bernhardt will do likewise.—Mr. Briggs, agent for the McGibeny Family, is in the city, arranging for another visit of his musical prodigies.—J. C. Toole, lately manager of the Fort Wayne Olympic Theatre, is organizing a minstrel co. out of some crushed talent in our city.—W. P. Irving, lately with John Murray and Grace Cartland Folk Lore comb., is visiting friends here.

KINGSTON.

Music Hall (William H. Freer, lessee and manager): The Mrs. G. C. Howard comb. performed Uncle Tom's Cabin Jan. 27, and New York After Dark 28th, to fair house. New York After Dark, which is only another title for the old play of The Streets of New York, was finely rendered. 29th, a barefaced old fraud, calling himself Prof. Hartley, the King of Conjurers, badly fooled about eight hundred people who came to witness his performance of legerdemain. His entertainment lasted two hours and a half, during which he performed five tricks. A. P. Burbank's Polytechnic and Gallery of Novelties, 31st. Prof. Tenbroach, of New York, will lecture on The Passion Play Feb. 4. Mrs. Helen Coleman as the Widow Bedott 7th.

Sampson's Opera House (Phil Sampson, proprietor): The Donaldi Grand Concert co. drew a fair house 26th. This co. fulfilled every expectation of the audience. Helen Coleman in Widow Bedott, 8th.

Maxwell Opera House (Saugerties, N. Y.): Jedediah and Margery Bassett in Bric-a-Brac some time next week. H. S. Renton, lecture, subject not yet announced, March 15.

Items: Johnny Thompson has written to Music Hall for dates.—Sampson Opera House is closed for one week while the carpenters are raising the chairs into elevated tiers.—Miss Libbie Freligh, of Saugerties, the favorite prima-donna of the Hudson River towns during the Pinafore craze, is shortly to be married to one of Kingston's leading merchants.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): 24th, 25th and 26th, with matinee, Mrs. Scott-Siddons drew large and fashionable audiences. Feb. 4 and 5, Frank Mayo in Van the Virginian and Davy Crockett. 6th, Hoey and Hardie's (Child of State) comb.

Rand's Opera House (G. Rand, proprietor): The Fakir of Ava and Whiston drew remunerative houses last week. Local Amateurs the 5th.

Grand Central Theatre (P. Curley, proprietor): Sid France in Marked for Life did a good business last week. Attractions this week are Howard and Sanford, Donnelly and Drew and Pettit and White in Splinters.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The Fiske University Jubilee Singers sang 24th and 25th to good houses. Booked: Edith O'Gorman, 3d and 5th; Sol Smith Russell in Edgewood Folks, 8th; Marie Litta Concert co., 10th; McGibeny Family Concert co., 11th and 12th.

Items: The Marie Litta co. play here under the auspices of the Citizens' Corps, as also does the McGibeny co. 14th.

UTICA.

Opera House (John Abercrombie, manager): Booked: Feb. 2, Frank Mayo, in Van the Virginian; 3d, Harry W. French and Hindoo Jugglers; 4th Temple Glee Club, of Boston, in U. M. A. course; 7th, Hoey and Hardie's comb. in Child of State; 15th, Marie Litta Concert co. in U. M. A. course.

Mechanics' Hall (Harvey Bice, manager): Peck's Museum 1st, week.

City Opera House (P. J. McQuade, manager): Nothing booked.

BINGHAMTON.

Academy (A. D. Turner, manager): Osborne's Alabama Minstrels 26th, to good houses. The New York Philharmonic Club, Library Course, 27th, to a large and refined audience.

The Fisk University Jubilee Singers gave two concerts in the Baptist Church to the largest audiences of the season.

Coming: 5th, Collier's comb. in The Banker's Daughter.

BATAVIA.

Opera House (H. C. Ferren, manager): Hi Henry's Minstrels 27th, to large audience. The Original Robert Heller, gift fakir, was here the 29th, and gave a poor show, to a small audience. Booked: Donaldi and Levy Grand Star Concert co., Feb. 10th.

Item: Woodroffe's Bohemian Glass Blowers open up at No. 98 Main street Feb. 1st., for the week.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Rose Eytinge, in Rose Michel, the 26th, drew a good house. The Two Orphan comb., booked for 25th, failed to appear; no reason given. Hi Henry's Minstrels cancelled, to appear later. Lecture, J. Jay Vitters, Feb. 1.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Booked: Fisk Jubilee Singers, 3d; Collier's Banker's Daughter, 4th; Neil Burgess' Widow Bedott, 10th; Helen Potter's Pleiades, March 10.

ELMIRA.

Opera House (W. E. Bardwell, manager): Original Fisk University Jubilee Singers are on the boards for Jan. 31 and Feb. 1. 3d, Collier's Banker's Daughter.

ALBION.

Albion Opera House (Charles Harris, manager): Dr. J. J. Villus the Humorist, billed for 31st. Rose Eytinge played to a fair house Jan. 25.

OWEGO.

William C. Mitchell's Pleasure Party in Our Goblins, Feb 5.

New Jersey.

NEWARK.

Park Theatre: 27th, Kate Claxton and Charles Stevenson in Two Orphans, to immense house. 27th, 28th and 29th, Willie Edouin's Sparks co. to good business.

Newark Opera House: 31st and week, Twelve Temptations.

Mulberry Street Theatre: 31st and week, Boston Ideal Miniature Pinafore co. and variety.

Item: Prof. Ferdinand J. Elsey, of this city, has a remarkable collection of old violins, the product of noted makers, and some of them of great age. One bearing the date of 1721 is the work of Stradivarius. Another bears the date of 1743, and the name of Guanerius. Another, made by Parry, a French maker, bears the date of 1770, while a fourth was made in 1767 by Gabriel David Buchsteder. Among others of the collection are a Swiss violin, said to be a Tyrolean, an instrument made by Remy, of France, and one manufactured by Duke.

TRENTON.

Taylor Opera House (John Taylor, manager): J. M. Hill's All the Rage comb., 25th, to fair house. Entertainment gave satisfaction. Edouin's and Sanger's Sparks co., 26th, to good house. Entertainment amusing. Howarth's Grand Hibernica, 27th, gave a fair performance to a medium-sized house. B., W., P. & W. Minstrels, 29th, to the largest house of the season; good show. Feb. 1, Rentz Santley Novelty co. to fair business. Booked: 5th, Madison Square Theatre co. in Hazel Kirke; 7th, Haverly's Widow Bedott; 11th and 12th, John Thompson; 14th, Smith and Mestayer's Tourists; 15th, Miner-Rooney comb.; 17th, Daly's Theatre co. in Needles and Pins.

NEW BRUNSWICK.

Opera House: All the Rage, Jan. 29. Good house and first-class attraction. Feb. 1, Nick Roberts' Humpty Dumpty; 2d, Rentz-Santley Novelty co.; 8th, Haverly's Widow Bedott co.; 15th, Daly's co. in Needless and Pins; 16th, Pat Rooney comb.; 22d, Entertainment by school children; 24th, Home Variety comb.

Item: The Opera House building was not sold last Tuesday—no bid high enough; now offered at private sale.

North Carolina.

CHARLOTTE.

Frederick Paulding in Salviati on Jan 25, to good house. Booked: Milton Nobles, Feb. 2; Among the Breakers, by home talent, 8th; Berger Family, 9th; Pirates of Penzance, 10th; Wallace Sisters, 11th and 12th; Fun on the Bristol, 18th.

Nebraska.

OMAHA.

Academy (D. A. Griffin, manager): The only show since my last letter was Gulick and Blaisdell's Minstrels, who gave an average performance to a tip-top house the 27th. Rice's Extravaganza co. appear the 31st and Feb. 1. Following this comes Rial and Draper's Uncle Tom, two nights, and the two next nights some other Uncle Tom co.

St. Elmo (John G. Nugent, proprietor): A good bill keeps up the repulation and popularity of this theatre. Manager Nugent keeps THE MIRROR on file, and announces the fact on his bills.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): John McCullough has just completed the most successful engagement ever known in this house. Virginius, Othello, Richard III. and The Gladiator were witnessed by overflowing houses. The demand for seats was so great that chairs were placed in the aisles, and even the orchestra was compelled to retreat in favor of the clamoring crowd. The week's receipts foot up a total of over $6,000. Mr. McCullough was splendidly supported by Messrs. J. B. Warde, E. H. Collier, G. A. Lane, H. A. Langdon, Mrs. Augusta Foster, Miss Kate Forsyth and Miss M. Willet. In response to loud calls for a speech on Saturday evening Mr. McCullough stepped before the curtain and said: "Ladies and Gentlemen—I am sure that to receive such appreciation from such an assembly of Cleveland people ought to make glad the heart of any man, and I do appreciate it. The management assures me that this is the best engagement ever played in this theatre. That of itself is gratifying, but the kind encouragement received from your hands, together with attentions I have received from your citizens, is more so, and I shall ever remember both with pride. I thank you from the bottom of my heart, and if I could make a speech in which to properly thank you I would be glad to do so." This week Aldrich and Parsloe in My Partner. B., W. P. & W.'s Minstrels 9th, 10th, 11th and 12th. Week of 14th, Joseph Jefferson.

Academy of Music (John A. Ellsler, manager); Clinton Hall's Strategists drew well the first half of week. Mr. Hall is a clever character acter and his co. a fairly good one. Miss Katie Gilbert is a pleasing soubrette, who bears a strong resemblance to Lotta, both in looks and actions. The balance of week was filled by Jay Rial's Humpty Dumpty troupe, which did did an excellent business. Grimaldi Zeltner, the clown, is quite amusing, but his support is exceedingly weak. Messrs. Baker and Farron open 31st in The Irish Emigrant. Jane Coombs 10th, 11th and 12th. M. B. Curtis in Sam'l Posen 14th.

Comique (B. C. Hart, manager): J. R. Weaver this week in his sensational drama, Toby; also Kelley and Haley, Ed. Banker, Florence Wells, Thomas and West and Caddie Wright.

Items: Miss Kate Forsyth was taken ill early in the week, but her roles were acceptably filled by Mrs. Augusta Foster and Miss Mittens Willet.—The Authors' Carnival, which opens here this week, is exciting a great deal of interest.—Next concert of the Vocal Society occurs Feb. 24.—The Opera House was gaily decorated with flags last week in honor of Mr. McCullough's brilliant engagement.—The Brooklyn Dramatic Club produce East Lynne Feb. 5.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): The Ideal Colored Musical comb. gave a very enjoyable concert to a packed house 24th. A party styled the Fields Fools' Errand comb. slaughtered a piece bearing the above title 28th, to a fair audience. There was not a professional in the entire co. The troupe (?) broke up after the performance, the C. S. & C. R. R. taking the two ponies for cash due them and some kind friend furnished tickets for Clyde, O., where it is to be hoped they will stay. Coming: Fanny Davenport, 10th; Leavitt's Specialty co., 14th; Bernhard-Listemann Concert co. 22nd.

Items: Mr. Frank Cotterill, late of the Murray Ober comb., is visiting friends in this city.—The Strategists will be here between the 8th and 15th.—Nothing as yet for this week.—Amusements dull.—The MIRROR can be had every Saturday at Charles H. Price & Co's., Market street.

SANDUSKY.

Biemiller's Opera House (William Stoffle, manager): Mitchell's Pleasure Party, in Our Goblins, heavily billed for 2d; Maggie Mitchell 8th; Home Minstrels 14th; Janauschek 23d; Buffalo Bill 28th; John McCullough March 6; Mme. Rentz's Minstrels 14th; Fanny Davenport 21st.

Academy of Music (F. Graul, manager): New faces: Barney Purcell, Dan Lake, Pearson and Sherwood, Little Crickett and Lillie Harris. Business fair.

Items: Rumors are afloat that Fisher's Hall will soon be opened as a variety theatre.—MIRROR booming.

AKRON.

Academy of Music (W. G. Robinson, manager): Nothing but local entertainments this week. The attractions are: Kate Claxton, in Two Orphans, Jan. 31; Hyer Sisters' Colored Comic Opera co., in Out of Bondage, 3d; Thomas W. Keene, in Richard III., 4th. Booked: Aldrich and Parsloe 7th; Haverly's Mastodon Minstrels 21st; Fanny Janauschek 23d and 24th; Fanny Davenport 26th.

Items: The Akron Athenæum, W. B. Farr, manager, opens on Saturday, 5th.—Saturday evening, 29th ult., forty-two Akronians went to Cleveland to see John McCullough.—Over 200 seats have been sold for Thomas Keene.

DAYTON.

Music Hall (Charles D. Mead, manager): The Remenyi Concert co. 25th, to an overflowing house. Booked: Hall's Strategists 12th; return trip.

Items: Mr. Burton Adams has the contract for the Summer season at the Soldiers' Home.—Miss Louise Manfred takes Miss Alice Burville's place with Nat Goodwin's Frolicques.—Harry Phillips, agent for Tom Keene, and Archie McKenzie, agent Goodwin Frolicques, were in the city during the past week.

ZANESVILLE.

Black's Music Hall (Charles Grigsby, manager): Jay Rial's Humpty Dumpty played one night, 25th, to a large audience. One of the best shows on the road. Nothing billed this week.

Opera House (John Hoge, manager): 26th, H. B. Mahn's Comic Opera co. one night to fair house.

URBANA.

City Hall (L. H. Whitehead, manager): The Colored Ideal Musical comb. Jan. 23, to a crowded house. 27th, Fields' Fools Errand comb., to a small house. Frank M. Cotterill joined them here to do leading business.

RAVENNA.

Reed's Opera House (C. A. & G. P. Reed, managers): Hyer Sisters' Dramatic co. 1st, in drama Out of Bondage. Hi Henry's Premium Minstrels come later in the season.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Annie Ward Tiffany 29th, to fair business. Booked: 8th, Burgess' Widow Bedott.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Bartley Campbell's Galley Slave comb. closed a fair week's business, 28th. On Friday evening Campbell was given a complimentary benefit. Unfortunately, a Mrs. B. Ferry attached the receipts in order to satisfy an old claim against the dramatist. The "comp." therefore did not pan out so well for Bartley. B. W. P. W.'s Minstrels opened 31st, to large house. Tom Keene, Feb. 7. The annual benefit of the Pittsburg Lodge of Elks, takes place at this house on the afternoon of 10th.

Library Hall (W. W. Fullwood, manager): Mapleson's Opera co. gave a two nights' season of Italian Opera, 26th and 27th, which proved a financial success. The performances, however, fell far below expectations. The Soldene co. cancelled for the present week, but will come later in the season. R. E. J. Miles' Juvenile Opera co. opened 31st, to good house. Mr. and Mrs. G. C. Howard, Feb. 7, one week. Strakosch and Hess Opera co., 17th, 18th and 19th. Capt. Grant's Voyagers in Southern Seas, 21st, one week.

Williams' Academy (H. W. Williams, manager): Leavitt's Specialty comb. closed Jan. 28, to large week's business. The Pathfinders' comb. opened 31st, to large business.

Tivoli Garden (Wm. F. Stuetz, manager): French and Ryan, Minnie Robeson, the Ryans, May Hanlon, Fanny Lee and Harry Weeks.

Vierheller's Garden (Henry Vierheller, manager): Jennie Goodroy, James Mack, Harry Gilletti, Rose Gilletti, Louise Cairo, Jennie Ravelli, James Burell and Charles Benedict.

Items: Stern and Hanna's Minstrels gave a catch-penny performance at Kloppfer's Hall Jan. 29.—Eli Perkins lectures at Monongahela City 9th.—Annie Louise Cary did not appear with the Mapleson co. in this city. Cause, sickness.—Harry Williams and his wife "took" in Niagara Falls last week.—It is rumored that Col. Mapleson forgot to liquidate certain printing bills before leaving this city.—The Hunchback was given at Library Hall, 28th, by local talent, to a fair house.—It has been whispered that Isaac Scott, of the Academy, will soon become a Benedict.—Lillian Spencer will visit this city professionally in March or April.—During the reign of combs. at the Academy, Harry Shay remains at Bradford and Thomas and Neery at Baltimore.—Harnnal Roschid was given at the Thalia (German) Theatre, Allegheny, 27th, to large house. This house will now give weekly performances.—Harry Phillips, business manager for T. W. Keene, is in this city.—The Matilda Scott Paine Concert co. had two good houses at the Bridgewater Opera House 29th and 31st.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Hill's All the Rage comb. appeared 26th to full house. The play was quite satis-

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Arnold, T.	Kemble, Frances.
Adele, Helen	Kenyon Lida
Baker, Eitie	Knight,Geo
Bloom, E. L.	Keene, Thomas
Belgarde, Adele	Linden, Earnest,
Barnes, W. D. (3)	Lawrence, L. F.
Belden, Clara	Lafayette, Ruby
Bonner, Robert	Levanion, Alfred
Belmont. Grace	Langdon, W. B.
Bassett,Chas.	Leaver, Grace
Blake, O. W.	Langley, Josie
Barnes, W. Elliott	Little, Frank
Buckley, Ned	Lewis, Helen M.
Chester, Amy	Lewis, Morris
Callahan,James A.	Mackenzie, Archie
Costello,James	Manning, F. M.
Clapham, Harry (2)	Morrison, James
Carina, Mme.	Miller, Joaquin
Callender, Manager	Mills, Harry. (2)
Cavendish, Ada	Marston, E. W.(5) telg
Clarke, Harry	Mackay, F. F. (2)
Church, Edw. A.	McCullough, John (3)
Chambers, Augusta	Murphy, Joseph
Conner, Capt.	McKay, Andy
Curti, Carlo	McDonald, Phil A.
Colton, Harry	Montgomery, Mr.
Chandos, Alice	Mordaunt, Miss M.
Champness, E.	Morton, Charles
Clifford, Adam F.	Mayer, M. R.
Delmar, Emily	Montaigne, Clarence
Dayton, Lillian,	Nellie (9)
Dalziel, D.	Nelson, W. B.
Demerest, G. W.	Newcomb, Bobby
Darling, Bessie.	Oates, Alice
De Castro, M.	Obermiller,Louise
De Estee, Helen	Pease, Harry
Dobson, Frank	Potter, Helen
Dunn, Julia E.	Prescott, Marie
Du Breul. A. F.	Plaisted, P. S.
Drew,Frank N. Sr.	Plympton, Eben
Egbert, Annie	Potter, Estelle
Forbes, Archibald	Rutherford, Miss Lois
Farrell, Minnie	Raymond, John T.
Fitch, Florence	Rostetter, W. T.
Frazer, Thomas	Rigby, James
Greaves, Estelle	Roberts, Richard E.
Granger, Willis	Rowe, Geo. Fawcett
Goodwin, N. C.	Rebers, Sallie
Garrit, H. C.	Reynolds, J. P.
Gosche, Jacob	Robson, Mat
Garthwaite, Fannie	Sherrington, Georgie
Gayler, Frank C. (2)	Snyder, G. S.
Germon, J. D.	Sargent,Harry (pkge)
Grau & Wolfsohn	Scott, Lester F.
Gillette, Will,	Sherman, John
Gilmore & Benton	Sothern, E. A.
Gould, W. W.	Stoddard, Helen M.
Girard, Belle	Shannon & Adeson
Gunther, A. C.	St. Clair, Maud
Hicks, Charles H.	Tannehill, Frank
Humphreys, J. M.	Thorne, Ed F.
Holmans	Tanner, Rose
Herne, John F.	Travers, Helen
Hofele, F. W. (2)	Temple, Louise (4)
Hickey, S. M. (2)	Williams, Frank
Hanley, Martin W. (2)	Wood, J. R.
Howard, G. C.(2)	Warner, John
Houpt, Emily	Wall, Harry
Harold, Donald	Warde, Fred B.
Harrison, Louis	Weber, Sophie
Hill, Barton	Weber, Lisa
Holmes, Matt	Williams, Barney
Ingraham, Prentis	X. I. X. (9)
Jackson, J. E.	Young, Fred A.
James, W. St. G.	Zimmerman. Ed.
Jackson, Minnie	

The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

All Taut and Whistling for a Breeze.

It has been a terrible fortnight; but most of the wreckage is now cleared away, and at most of the theatres everything is hauled taut for a dashing run, if the public will only raise the wind. But five failures on a single night have frightened the public, which now looks at the theatres askance. However, that will soon come right when the new programmes get into working order. Quite characteristically, in the midst of doubt and perplexity, up pops John T. Raymond with a new play, on the old model, in which he will undertake to play himself, as Mr. Fresh, an American, next Monday at the Park. He has been trying the piece upon the outsiders down on the Southern circuit, and the failure of Olivette gives him an earlier opening than he had expected in New York. The blizzard which has just passed over the profession would not have been complete without this new advent of Raymond. All the chances are, as usual, against the success of his piece; but he takes the chances and, with his eccentricity, is likely to score a success. It is officially announced that on the 20th inst. Mr. Raymond will be united in marriage to Miss Courtney Barnes, the daughter of Rose Eytinge. May the new play be worthy of the honeymoon.

There has been an amount of theatrical truth spoken at the Union Square during the past week that has quite bewildered the critics, some of whom were hedging about its failure when they learned of Manager Palmer's resolution to take it off forthwith and revive The Danicheffs, preparatory to the new French play now being rewritten by Mr. Cazauran. When they interviewed Manager Palmer upon the subject, they found him perfectly cool, quiet, but decided. "The Creole does not suit our audiences," he observed; "they do not like it, and so I take it off the stage. Business is good enough, because we have a clientage which must see every new play we do; but if you stood among them, as I have done, and heard their comments as they come out of the theatre, you would see that there is no use in trying to save such a play. It is one of my mistakes—that is all I can say about it." This matter-of-fact way of dismissing a play that must have cost several thousands of dollars to produce, was an astonisher for some of the interviewing critics; but it is modern management.

Olivette, killed off at the Park by the managerial manœuvre of transferring the Bijou version to the Fifth Avenue, will now run as long and pleasantly as Miss Catherine Lewis will permit, and will give Billee Taylor, at the Standard, a fair fight for public favor. The rehearser, conductor, costumes and properties of Billee Taylor have sailed from Liverpool; but let it not be forgotton that Olivette is nightly gaining a hold upon the public, who like music which they know by heart. We have all welcomed the incomparable Salvini back to Booth's, where Jarrett has not been since the breakdown of his European Uncle Tom's Cabin. Will it be believed, even though THE MIRROR records it, that Tooker has found a partner and is about to inflict another Uncle Tom's Cabin upon the provinces? It is true, and it suggests much moralizing; but we forbear.

Finally, the novelty of the week will be the production of the London success, Where's the Cat? at Wallack's on Saturday. Fortunately, there is no indignant actress to claim a prior right in this play, "or elsewhere." The piece is very short, but very funny. The sensation about it here will be that it has been twice produced in this city in German, and nobody paid it any attention. Those great American dramatists, who envy their luckier English brethren the snug fortunes they make out of such adaptations, will learn with horror that they had Where's the Cat? here in their own hands, and yet it had to recross the ocean to find a translator and adapter.

The Poe Memorial Benefit.

Perhaps there never was a better instance of what may be called the conventionality of benefits than the manner in which the performance for the Poe Memorial has been arranged. The public care little for Poe; only one or two of his poems are still read, and the poet's personality is rather repellant than attractive. The actors care even less about him. Sometimes they are called upon to recite "The Raven" or "The Bells;" but neither poem is very sympathetic. We do not believe that there can be found in all New York a single person who, taken by himself, is in the slightest degree interested as to whether or not a bronze alto-relievo of Poe, or of anybody else, shall hang in the Metropolitan Museum. About a statue in the Park there might be some faint show of interest; but about an alto-relievo in the Museum there is not the slightest.

Yet, in spite of all these negatives—in spite of the indifference of the public and the profession—the Poe Memorial Benefit will probably have an immense house at Booth's on February 11, because the committee has succeeded in securing a very remarkable list of attractions which would draw anywhere for any benefit.

About a year ago, at the Madison Square Theatre, Edwin Booth gave a farewell matinee in aid of this same Poe Memorial Fund. At that time William Fearing Gill, a Boston publisher in a small way, was very conspicuous and inefficient behind the scenes. But the money, which must have amounted to over a thousand dollars, was in the house What has become of it? Was it paid over to Mr. Gill? Is there a committee, or organization, or anything, behind Mr. Gill? We know not; but here he turns up again asking for more funds, and asking for them in a manner so vague and doubtful that we should hardly be able to make out what he means if it were not for the Bostonian shrewdness and slyness with which he works the oracle.

The modus operandi of Mr. Gill is this: Three or four of the New York theatrical critics are poets, or think themselves so. To them Mr. Gill appeals. Each poet is proud to have his name connected with Poe's—tribute of one genius to another, Sir, —shows the brotherhood of song—thing that might occur to either of us, don't you see? Then there is the great delight, which the critic prizes more than anybody else in the world, and the poetical critic more than any other critic, of seeing his name in print, a member of committees, giving away thousands of dollars without costing him a single cent. The poetical critics, thus easily secured, go to call with Mr. Gill upon the managers, who receive them kindly, and are anxious to do anything the critics desire. Will the most practical manager in New York take charge of the benefit? To oblige the critics he will. Will another manager give the house if the trifling expenses are paid? To oblige the critics, he will; and really the expenses are too trifling to be worth mentioning. Then volunteers for the performance begin to pour in as soon as the managers announce that they have taken up the work, and the ball is rolling towards a great success.

We put aside Mr. Gill, who may have some claim or other to represent the memory or the memorial of Poe, though we have no idea of what this claim consists. We put aside the poet critics, who will go about in the same way, and get up a Memorial Benefit for Walt Whitman next; it is their nature to, and they must not be judged by ordinary rules. But, with these exceptions, is there a man or woman connected with the Poe benefit who cares a snap of the fingers whether the money goes towards an alto-relievo or an old iron pot? And yet the three thousand dollars which the performance will draw would be so very useful now, when so many professionals are in bitter need.

A Critics' Club.

We understand that two or three gentlemen of the press are making a movement to organize a Critics' Club in New York. Several influential journalists have given their sanction to the project, and if activity and energy are all the capital that is needed to set it in motion, there is every chance of success. The object of the association is said to be the mutual benefit and aid that would naturally follow the regular meeting of dramatic and musical critics for the interchange of ideas. A library of dramatic books of reference is one of the features said to be held in view, and intercourse of a social nature would be a pleasant and beneficial adjunct.

Such an association, we have strong reasons for believing, would be vigorously opposed by the managers, as it would necessarily form a power which would be dangerously strong. The dramatic critic of a journal is naturally supposed to have carte blanche in the administration of his particular department. He freely expresses his opinions, ventilates his prejudices, and bestows his favors without the interference of his superior. Join together all the critics of all the papers, and you will have the critical voice of the press combined. Such a banding together would possess almost limitless strength for good or evil. They could rule the theatres with an iron sway. Our managers are shrewd enough and long-sighted enough to see this, and it is not far wrong to prophecy that they would do all in their power to discountenance or permit the formation of a Critics' Club.

There is another, and, perhaps, a stronger obstacle to the success of the undertaking. It will be no easy matter to reconcile the various critics to the extent necessary for a harmonious and stable organization. There is no class in which petty jealousies, hard feelings, antagonisms and differences exist to greater extent than among the critics. This is at once seen when one of the number publishes a book, has a play produced, or delivers himself of a public speech. These are the opportunities that his fellows—who naturally would be supposed to encourage talent in their ranks for the sake of mutual benefit and fame—seize upon to spring upon him like a pack of wolves and ravenously tear him to pieces. It is fair to suppose, and justly, that Mr. Townsend Percy would not sit at the same table with Mr. G. E. Montgommery, and Mr. William Winter would eat his hat before he would drink a glass of wine with Mr. A. C. Wheeler. Mr. Stephen Fiske would probably feel insulted if a friend should ask him to shake Mr. Laffin by the hand, and so it goes down the whole list of the gentlemen representing the dramatic columns of the New York papers.

THE MIRROR would be glad to see a Critics' Club properly instituted and conducted, but there will have to be radical changes in the personnel of our critical circle before such an association can be got successfully together.

The author says he is going to produce his Passion Play in New York if it takes twenty years. This is the most positive exhibition of inexcusable patience known to history.

As one peregrinates about New York he is more and more impressed with the conviction that the chief end of man is to obscure the city with theatrical posters.

It is stated as a solemn fact that married actors live longer than single ones. So they ought—they've five or six times as much to live for.

Some of the "standard-bearers" at Niblo's get as high as twenty-five cents per night, and yet we never hear of them investing over $25,000 in Government bonds at a time.

Man is peculiar. He will make fun of an infinitesimal bonnet on Broadway, and let loose his vials of wrath at the aspiring one in the theatre.

Now that diamonds are so plenty and cheap, it will be harder than ever to distinguish the common actor from the dramatic editor.

You can tell the manager nowadays from the actor by the latter's superior style of dress.

Another blizzard struck the city Tuesday, and Tuesday night the theatres were almost deserted.

C. B. Bishop.

A capital portrait of C. B. Bishop appears upon our first page to-day. His name as a clever comedian was well known in New York before his appearance as the Widow Bedott at Haverly's Fourteenth Street Theatre, but his achievements in that character have made it a byword. He scored neither more nor less than a pronounced success, and the Widow drew such splendid business to the theatre that Mr. Haverly offered John T. Ford, of Baltimore, $1,000 to postpone an opening at his theatre until later in the season, in order to extend the engagement in New York. Mr. Ford declined the offer, as Mr. Bishop is a favorite in Baltimore, where he was identified some seasons ago with its best stock company. It is possible that Mr. Bishop will play the Widow in New York again later in the season.

PERSONAL.

WARD.—Genevieve Ward opens in Boston Feb. 7.

EYTINGE.—Rose will play the actress-mother in Coralie at the Union Square.

HARRISON.—Miss Alice Harrison has entirely recovered from her recent illness.

WALLACK'S.—Manager Neuendorff has not yet settled upon the new name for Wallack's.

BELGARDE.—Adele Belgarde, Harry Sargent's last victim, has returned to the city.

LEE.—Harry Lee is doing himself credit as Armand to Fanny Davenport's Camille.

BISHOP.—Charles Bishop's child has been seriously ill with malarial fever. It is recovering.

WALLACK.—Lester Wallack has decided to put up Rosedale Feb. 13. Ours will run until then.

KNOWLES.—Edwin F. Knowles gives an admirable representation of Baron de Bois in The Galley Slave.

CLEMENTS.—Frank Clements is to support Genevieve Warde on her tour. He was last seen here with Modjeska.

MORRIS.—Clara Morris' Camille has made an immense stir, and she will appear in it specially Saturday night at the Square.

BOOTH'S.—The only explanation of the continued bad business at Booth's is that the management has got itself heartily disliked.

RAYMOND.—John, not satisfied with one go at matrimony, is to try it again Feb. 20, with Miss Courtney Barnes in the role of accomplice.

SEARLE.—It is stated by our St. Louis correspondent that Louise Searle, of the Rice Evangeline company, is soon to become Mrs. Harry Hunter.

ANDERSON.—It is not true that Mary Anderson is to be married to a Harvard gentleman named Riddle. She has no matrimonial aspirations.

BATEMAN.—Kate Bateman has announced her intention of retiring from the stage, having become too obese in person to prove attractive.

LEWIS.—Catherine Lewis has had a number of very flattering offers made her recently—among these three from London and two from Australia.

PLYMPTON.—Eben Plympton replaces Harry Pitt as Angus in Ours next Saturday night. Pitt goes into the cast of the Cat at Wallack's.

WILMOT.—Emma Wilmot looks decidedly handsome as the Black Venus. But she lacks that repose which is necessary to the statuesque style of beauty.

DANICHEFFS.—The Danicheffs will be given at the Union Square with very nearly its original cast, including Thorne, Sara Jewett, Stoddart and Parselle.

STAPLES.—H. A. Staples, late baritone of the Fun on the Bristol company, has seceded and returned to his old love—the leadership of a church choir in Buffalo.

KEENE.—Thomas W. Keene played to a $1,000 house in Cincinnati Sunday night. The ungodly preferred the writhings of Richard III. to pulpit utterances.

SOTHERN.—A dispatch says that the will of the late E. A. Sothern leaves all the testator's property, including his land in New York, to his sister, Mrs. Cowan.

ETHEL.—Agnes Ethel (Mrs. Tracy), who has been very ill in Buffalo, has quite recovered, and a correspondent informs us she will probably play Frou-Frou in Albany shortly.

VINCENT.—Mrs. J. R. Vincent, who has been connected with the Boston Museum for three decades, receives her annual benefit at that establishment on Saturday night. Mrs. Vincent has been before the Boston public nearly forty years, and is strongly entrenched in their affections.

BARR.—George Barr and his accomplished wife, formerly the soubrette of the Buffalo Academy of Music, will shortly take the road with their new drama, The Land League.

DAVENPORT.—Fanny Davenport's performance of Camille has received splendid notices from the Western critics. They say that she has re-created the part, giving the character a new significance.

OWENS.—There is no truth in the report that John E. Owens has leased the California Theatre. He is about to begin a tour through the East with his new piece, The Man from Cattaraugus.

LINGHAM.—Over $2,000 were realized at the benefit of Matt Lingham on Friday afternoon last. M. L. will locate in Santa Barbara, California, his physician having ordered him to that tropical climate.

HANLEY.—Mart Hanley dropped in to see us Wednesday afternoon. He says he has been from Portland to Galveston and back again, carrying a well-filled purse and a successful company all the way.

REED.—Charles Reed, the popular California minstrel, had a $1400 benefit at Baldwin's Theatre, San Francisco, on Sunday week. He is now on his way to join Thatcher and Ryman's Minstrels in Philadelphia.

ADAMS.—Charlotte Adams, whose Marie in Bigamy was a very neat bit of acting, has resolved to make dialect parts a specialty. As the young lady is a linguist, this accomplishment should aid her as a dialectician.

ARCHER.—Herbert R. Archer, who is now playing Fioretti in Our Boarding-House at the Bijou Opera House, gave one of the strongest and most finished performances of that part seen in New York for a long time.

CLARKE.—John S. Clarke is now on his way to New York. The Bothnia, which carries him, is expected to arrive Friday or Saturday. Mr. Clarke will proceed to Philadelphia, where he is announced to open at the Walnut Feb. 14.

ACCIDENT.—A dispatch to THE MIRROR from Lexington, Ky., states that Arlington's entire company were precipitated into the river at that place, Tuesday night, by a pair of runaway stage-horses. Mr. Marr was seriously injured.

GARDNER.—Frank L. Gardner, manager of Piercy's Legion of Honor company, telegraphed THE MIRROR from Chicago Tuesday night: "Combination made decided hit. Audience to-night very large and enthusiastic. Manager ditto."

ROSE.—Frank Oakes Rose, who has been in retirement during the past four years, announces his intention of returning to the profession. Mr. Rose will be remembered as a virile actor who did much good work in several prominent combinations.

P. P. C.—John P. Smith's K. H. K.'s will soon start off with Will Mestayer's adaptation of *Une Voyage En Suisse*, which he calls Pour Prendre Conge—or, Seeing Switzerland. They will probably obtain an opening here in New York later on in the season.

DUFF.—John Duff still fights the deadheads and does terrible execution. Although suffering at present from a severe cold, he may be found every night at his self-imposed post beside the ticket-taker at the gate of Daly's. He has not missed a single performance since the beginning of the season.

LANGTRY.—In consequence of domestic trouble, so it is alleged, the "Jersey Lily," Mrs. Langtry, has announced her intention of becoming an actress. The lady is said to be entirely devoid of dramatic talent, and will rely upon her personal blandishments for success. Her husband, who is in this city, denies the story.

LEONARD.—Miss Agnes Leonard is still under the care of the physician, who advises rest and exemption from professional cares for the present. The severity of the weather and exposure were the causes of her illness. During her rest she has placed the company on regular salary, and they will lose nothing through their enforced idleness.

MCKEE RANKIN.—In recognition of the kind treatment received at the hands of his brother professionals while in England, McKee Rankin, on Sunday evening last, at the Union Square Hotel, entertained the English actors at present in New York. Among those present were the following: Harry Edwards, Nate Salsbury, Dr. Robertson, Charles R. Thorne, William Elton, Frank Clements, W. F. Gill, Osmond Tearle, Andrew J. Dam, Jr., Mr. Johnson, Gerald Eyre, Wilmot Eyre, H. M. Pitt, E. Holland and others.

ALLABUNDY.—Jane Allabundy, the youngest of the Nautch girls who were brought from India to play in the spectacle of Zanina, died on Monday, having been ill ever since she left her native land. The immediate cause of her death was paralysis of the heart. She was born in Cambay, Bombay, and was between fourteen and fifteen years of age. Like the other performers, she was trained in the peculiar dances of the country, and was considered unexceptionably clever. She was the wife of the eldest man in the company—he with the long gray beard, who plays on the queerest of instruments. The body was dressed by her female companions according to the customs of their country, and laid out on a soft rug. No services were held, but the dead little Indian was quietly laid away in the Lutheran Cemetery.

"The play's the thing."—HAMLET.

A dramatic version of L'Assomoir, perporting to be Charles Reade's dramatization of Zola's novel—which Charles Warner played with great success through England—was performed at the Standard Monday night, under the bibulous title of Drink. Cyril Searle and Rose Eytinge were made the features of the cast in the roles of Coupeau and Gervaise. It will be remembered that Augustin Daly produced an adaptation of this story two years ago at the old Olympic Theatre—now demolished—which met with ignominious failure. Much interest had been manifested in the production, because the report had been very generally promulgated, that it was to mark an epoch in the history of the stage. It was announced as a striking example of the Realistic school which the Frenchmen over in Paris were running wild about. Mr. Daly, always faithful to the principles of art—whether that art be realistic or romantic—produced the story with marvellous accuracy of detail. He gave the so-called "school" to which L'Assomoir belongs a fair chance, and it was positively rejected by the American palate as repulsive and nauseating. This virtually settled M. Zola and his stories so far as our stage was concerned, for all time. The piece that Mr. Searle and Miss Eytinge presented Monday night is a very incomplete and lack-lustre affair, badly constructed and embodying only a few of the features of the disgusting original. Its vicious points have been condensed and in many cases obliterated, but the result of the toning down is not to purify the story but simply to render it fragmentary and incomplete. The effect of such a piece is at best debasing, and the story of Coupeau and Gervaise, painted in exaggerated colors, executed in a Turner-like style, is, under no circumstances, either attractive or edifying. Charles Reade, like many other successful novelists, was never successful as a dramatist. We cannot imagine what made Drink a "go" in England unless it was Charles Warner's acting. The action of the play is jerky; there are unmistakable lapses by which the thread of plot is lost; and the compressing of the fifty or more characters of the story into a cast of twenty two persons does not simplify matters. The concluding line of the play, "There is a Providence severe but just," should be made to read: "There is a Providence severe for just such dramatists as Charles Reade." And in this alteration the wearied audience at the Standard Monday evening will concur heart and soul.

Miss Eytinge was of course the star of the evening, the beautiful star; but the burden of the work in Drink falls not upon Gervaise but Coupeau. Cyril Searle in the latter part worked hard to create a favorable impression and his energy is worthy of commendation. But Mr. Searle makes a mistake in trying to play a strong character like this one. He is metallic, has no magnetism, and never awakens the sympathies of the audience. Comparisons are said to be odious, but we cannot help recalling the capital performance of Coupeau by Harry Meredith, in the Daly version. This was in its way a remarkable piece of acting, and his delirium scene and death is remembered as a most startling exhibition. Mr. Searle's d. t.'s bordered somewhat upon the grotesque, and his blue rats, pink snakes, and purple demons filled the spectators more with laughter than with awe. He was seen at his best in the earlier scenes where he carried the weight of the part very well. Rose Eytinge played Gervaise somewhat conventionally. She is still an excellent actress, but her powers have dimmed considerably since the time when she electrified us all in Rose Michel. She lacks—may we be pardoned for making the statement?—youth and certain other of its attributes; and this is now considered a crime rather than a misfortune in the eyes of the average theatre-goer. Constance Hamblin—an excellent and reliable actress—was good as Virginie, much better, in fact, than was Miss Rigl, the original here. Josephine Craig as Phoebe was boisterous and uncertain in her lines. Nana was played by little Miss Craig naively. Horace Vinton made a handsome but effeminate Lantier, and Poisson in the hands of John Matthews—who could say an unfavorable word of clever John?—received fair treatment. J. W. Thompson played the smith Gouget with a rich accent that savored more of the land-leagued isle of the sea than of *la belle France*. Temperance platitudes from a Franco-Irishman are not inviting. L. J. Loring, save when he chose to indulge in Bowery gags, was acceptable as Mes Bottes. The scenes and appointments were good. East Lynne will be done Saturday afternoon. Billee Taylor will follow when the dregs of this Drink have been reached.

Charles Haslam issued an invitation to the critics for last Friday night inviting them to visit The Black Venus again, and pass supplementary judgment upon it in its condensed form. He announced that the performance was over by eleven o'clock, and so it was by "Haslam-time." Our chronometer, however, registered a quarter of an hour past that figure when the curtain dropped finally on the annihilation of Walenda and the triumph of M. de Morin and Baron de Gueran. The piece, however, has been cut down to a reasonable length, and if the pruning has not always been done judiciously, and if many incongruities and inexplicable confusions of the story is the result; nevertheless nobody is sorry, for it is the magnificent scenery, the gorgeous costumes and other spectacular features that the public goes to see. Of the drama itself, the less said the better. The first verdict was correct and cannot be improved upon. The adaptation was done by a clever journalist, but he only succeeded in providing a ponderous *olla podrida* of action that would have puzzled Socrates to analyze. It serves as a foreground for a number of magnificent stage pictures, and as such only can it be viewed. The company is a good one. Gabrielle du Sauld is not quite satisfactory in the Baroness de Gueran. Miss Simmons is *outre* and extravagant in an impossibly burlesqued character. Emma Wilmot is statuesquely handsome as the Black Venus, and rides astride a car-horse, *a l'homme*, with becoming grace and ease. Harry Meredith does great things with a bad part—Nassar, the guide—and W. H. Lytell is as funny as his lines will permit him to be. The scenery works smoothly, and the waits—except the one between the fourth and fifth acts, which is nineteen minutes long—are not tedious. The costumes surpass in richness anything of the sort seen in New York since The Black Crook, and the ballet looks uniformly beautiful in brown tights and walnut-stained features. The Black Venus for its scenic display is worth seeing many times, and the value of a grand showpiece is being shown every night by the large receipts at the box-office. It will run indefinitely.

Olivette was transferred Monday night from the Bijou to the Fifth Avenue, and a crowded auditorium greeted it in the new quarters. THE MIRROR has already spoken at length of the pretty comic opera and the cast which interpreted it on this occasion, in previous issues, and there is little to be said now of the manner in which it is performed here, except that the actors have more stage room and appear less cramped for space than at the smaller theatre. Manager Haverly, too, determined to surpass, in the way of mounting, anything yet done for Olivette, and he succeeded. The scenery is most creditable to the artist, John Thompson, and the machinist, Benson Sherwood, who had, acting-manager Frohm n informs us, but ten days in which to get it ready, with all the new and ingenious inventions included. The version used by Comley and Barton's company is Farnie's, although great liberties have been taken in shifting the songs about. Velontine takes most of the Duchess' music, Coqlicot sings two songs that by right fall to the lot of the Duc Des If, etc. These transpositions are principally made because of the vocal inability of Hetty Tracy and James Barton. Catherine Lewis repeated her former success, and the sob-song, whale song and chorus, and other numbers were rapturously redemanded. Olivette will fill the Fifth Avenue every night until the Strakosch and Hess English Opera troupe arrive.

Lester Wallack is drawing immense houses to the Grand Opera House. It was first thought that it would be necessary to put on Rosedale for the concluding fortnight of his month's engagement, but Ours has proved such an attractive card it will probably hold the boards till Feb. 19. The piece is generally well acted, but the alms-house liberality displayed by the management in the mounting, gives its presentation a shabby, fifty-cent impression. Miss Bartlett plays Mary Netley very well, but since the first night, Marion Booth has made such improvement in her acting of Blanche Haye that she carries all the honors away from the former lady, who, by the way, has played her part several hundred times. When a promising young actress, whose talents have been religiously obscured by her management, succeeds in making a hit, she should receive all the credit to which she is entitled. Miss Booth deserves praise, and we are glad to award her our share. Her performance of the character has been rounded and shaded, until it is a thoroughly delightful bit of polished acting. Her love scenes are played with a finish and intensity that merit the warm applause with which they are greeted, and her buoyant bearing in the comedy passages betrays the natural spirit and vivacity of a fresh, innocent and fair young girl. Mr. Pitt has not improved, and as he has played Angus many times on the other side of the water, we have no reason to look for better work. He is stilted, hard, unnatural in the manlier portions, and mawkish, ridiculous and awkward in the tenderer spots. A trip back to his native hearth will do Mr. Pitt more good than anything else we can recommend. Mr. Wallack's Hugh Chalcote is as delicious as ever. It is mellowed by long association and grows better every night. It is no small accomplishment for a man of his years to play a juvenile character—and look it—better than any man of more youthful tendencies on the stage. The take is large, and this engagement, although it might have been fulfilled under a more generous management, will be one of the most successful he has played in years.

Zanina has been trimmed down to its proper proportions, and is now a really delightful opera, cleverly performed. If it had been done in the same style at its opening as now, and had the absurd Nautch Girls' dance been entirely dispensed with, there is no doubt that it would have achieved as good a success as did The Royal Middy. The score is filled with catchy melodies, the libretto is amusingly constructed, and the acting generally very acceptable. James Lewis is not a success as a singer, but his burlesque of the Nautchean, which he introduces in the last act, is fairly side-splitting. Miss Joyce is not always in sympathy with the orchestra, and the other night we noticed she sang undeniably flat. It is a pity that Zanina has been killed by the dancing women and the tedious first night. School-Days, the musical version of Roberston's School, is in active rehearsal, and will be produced as soon as it can be got ready. The houses have not been as large as Mr. John Duff desired.

Martha was sung by the Abbott company at the Wednesday matinee of last week, and a fair house assembled at the Fifth Avenue. Miss Abbott did not appear, but her company gave a satisfactory performance of the opera, doing much toward redeeming the bad impression they created in The Chimes. In the evening Gounod's Faust was presented to a very large audience, composed of fashionable people. Miss Abbott gave a decidedly effective rendering of Margaret, and pleased the people who paid to hear her if she did not captivate the critics, who lampooned her next morning in their respective papers. The Garden and Church scenes served to show Miss Abbott at her best, and her efforts were rewarded with generous applause. Castle as Faust, Peakes as Mephisto, and Stoddard as Valentine, were satisfactory, and the rest of the company—with the exception of the chorus, which was execrable—acquitted themselves well. Thursday night Mignon was performed with excellent success. Friday night Brignoli took a benefit. The short season was brought to a close Saturday evening. It has demonstrated the shortcomings of Miss Abbott's company and her own right to the claim of leading exponent of English opera on our stage. It has been highly successful financially, both to the prima-donna and the management of the Fifth Avenue. Miss Abbott's return and her appearance in Romeo and Juliet will be eagerly awaited.

The San Francisco Minstrels, generaled by Birch and Backus, continue to dispense mirth, music and mimicry to the masses at their cosy temple on Broadway. Especially fine are the choruses and ballads of the sextette in the first part, while the instrumentalization is of a high and meritorious order. The interlude is loaded with quips, quirks and quiddities of the most extravagant and laughable description. The burlesque of Othello is a capital one, and Senor Backus *a la* Salvini) depicts the sufferings of the dusky Moor with such agonizing reality that the audience fairly swim in a sea of sympathetic sodium, and are only rescued when the frantic murderer draws a sabre across his throat and dies with his *pieds* in the air. Harry Richmond is a valuable acquisition to the band, while the audience never tire of Kennedy and his pigmy merry-andrews. Altogether the performance is an extremely laughable one, and is duly appreciated by the large audiences nightly in attendance.

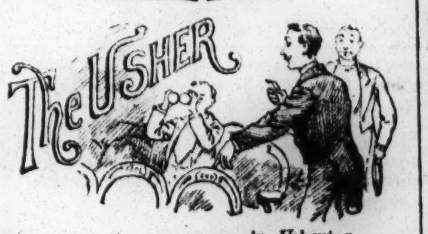
A small audience criticised the return of Salvini to New York and his appearance in Soumet's tragedy, The Gladiator. He gave a strongly defined impersonation of Niger, the Thracian, which was received with every manifestation of pleasure by the meagre body of spectators. The cast rendered support to Salvini of a creditable nature, and Julia Stewart, Harry Crisp and H. A. Weaver may be singled out as worthy of commendation. It will be repeated twice more this week—Enoch Arden, with a bad cast, filling in the off-nights.

There was nothing in the weather nor in Booth's Theatre Tuesday night to inspire a fairly acceptable cast with a desire to render satisfactorily the dramatic relict of Edwin Adams—yclept Enoch Arden. In fact, the elements sent a frigidity into the very speeches of the actors, and an iciness seemed to pervade even the tropical wings, flats and borders. Under the circumstances, great things could not be expected, and the representation was stale, flat and unprofitable, although James O'Neil and Mrs. Agnes Booth gave especial attention to the requirements of their parts at the outset, which, however, was premised by a strange indifference in the first two acts. It must be admitted that but little intensity or emotion can be thrown into such parts as Enoch Arden and Annie Leigh unless supported by the comforting presence of some sort of an audience, and from this fact may be deduced the failure of these two well-known people to give as clear and conscientious a rendering as was expected of them. On the whole, even to the sparse audience Enoch Arden was unsatisfactory, and it is to be hoped that more careful rehearsals and plethoric audiences will act as stimulants to future perfectness.

A really good performance of Our Boarding-House is being given by Leonard Grover and his company this week at the Bijou Opera House. Monday night the theatre was filled and the comedy was received with genuine amusement. J. B. Polk and Leonard Grover as Gillypod and Elevator made hits in their respective parts, and with Herbert Archer as Fioretti, Lillian Cleves Clarke as Beatrice Manheim, Virginia Buchanan and Belle Mackenzie gave the best representation of the piece—not excepting Robson and Crane at the Park—yet seen in this city. The piece will run a fortnight, and will then be followed by Neil Burgess in Nasby's Widow Bedott.

Campbell's Galley Slave company returned to New York Monday and opened an engagement at Haverly's Fourteenth Street Theatre. The people have grown stilted and artificial, and do not give a particularly good rendition of the piece. This is one of the growing evils of the combination system. Signora Majeroni plays the Italian woman moderately well, but it is a lame performance when compared with Emily Rigl's. Edwin F. Knowles and Frank Evans are the only other features of the cast that deserve singling out for favorable mention.

The Creole during its last week continues to draw fair houses to the Union Square. Next Tuesday night The Danicheffs will be revived for the first time in four years. A splendid performance of Camille was given by Clara Morris, Charles Thorne and an admirable cast Tuesday afternoon. It will be repeated to-day, and Tuesdays and Thursdays hereafter, until further notice. Rehearsals for Le Fils de Coralie are being pushed forward.—Friday, Hazel Kirke will have completed the twelfth month of its run.—The Brook, with Salsbury's Troubadours, is being played to large houses at the Windsor.—Saturday night Where's the Cat? will be done for the first time at Wallack's. Rose Wood, Elton, Tearle, Pitt, and the strength of the company will be drawn upon. The story is that of an eccentric old lady who dies and leaves some money in a cat's skin to be divided among three young men. There are several cases of mistaken identity involved in this division, and a hunt after the treasure. Complications of The Guv'nor order form the fun of the piece. It is taken from the German comedy Sodom and Gomorrha, which was produced at the Thalia and Germania theatres last season. It was not remarkably successful at these places.—Olivette ekes out a miserable season at the Park.



Mend him who can! *In Usherting The ladies call him, sweet*
—LOVE'S LABOR LOST.

Matt Lingham's benefit was just what every friend of the recipient hoped it would be—a rousing affair. Indeed, I do not remember a similarly splendid event since John T. Raymond's testimonial a year ago, previous to his leaving to try the fortunes of Colonel Sellers in the English metropolis. Booth's was packed to the doors and every feature of the long and interesting programme passed off with remarkable *eclat*. The gentlemen who set the benefit in motion, Messrs. Harry Edwards, Lewis Morrison, Gerald Eyre, Harry Pitt, Osmond Tearle and others, worked like Trojans to make the performance a grand success, and their labor was rewarded in a way that must have paid well in satisfaction for the energy they expended. From the overture by the orchestra, under Henry Widmer, down the extended programme to the trial scene, Bardell vs. Pickwick, the entertainment was voted the very best of its kind that has taken place this season. A jury picked from a panel of well-known men tried the Bardell case, after the London style, consisting of the hoary Charles Gayler; the landlord of the Union Square, Andrew Dam; melancholy Steele Mackaye; William Elton, fresh from Moses and the School for Scandal; handsome George Clarke; kindly Harry Edwards; Comley and Barton; and Joaquin Miller, the wavy-locked poet of the Sierras. These gentlemen discharged their duty in a faithful manner, and after their arduous labors partook of some excellent good cheer that had been thoughtfully provided, with an avidity that was delightful to behold. The profession did nobly in organizing and carrying out the benefit quite unaided; the public did nobly in seconding their efforts by placing $2,000 to Matt Lingham's credit in the box-office Friday afternoon.

* * *

It is seldom that such general interest is manifested in a testimonial to a stock actor, and Mr. Lingham has his wonderful individual popularity, together with the tireless activity of his professional friends, to thank for this splendid result. Many theatrical gentlemen substantially testified their sympathy with the affair by sending in handsome donations that tended to swell the grand total. Among these a check for fifty dollars from Manager Palmer and his partner, Mr. Johnson, was noticed. Everybody interested will be glad to know that they have made a deserving fellow happy, for Lingham is overjoyed with the result. "Thank them all for me," he says; "I shall never forget them or their kindness."

* * *

I am told that somebody here in New York has effected an engagement with Charles Wyndham and the London Criterion Company for a season in the States. With his repertoire of frothy comedies, including Our Boys, which attained such an unparalleled run in England, Wyndham's manager to make a good thing out of this [illegible]. We have sent so many actors of [illegible] other side it is only just that some should come back in return. America has given England Booth, Florence and Raymond. Let England now give America Irving, Warner, Wyndham and the Kendals.

* * *

Napoleon I. has a singular idea on the subject of rouge and tears. One day during his courtship, seeing Madame de Remusat, who was one of the *dames du palais* in attendance on Josephine, looking very pale, he said to her: "Why have you no rouge on? You are too pale." In those days (1803) all the ladies of the Court wore rouge; it was considered an essential part of their toilette. Madame de Remusat replied that she had forgotten to put it on. "How—a woman forget her rouge? That would never happen to you, Josephine!" he said, turning to the Empress with a loud laugh. Then he added: "There are two things which particularly become women—rouge and tears." Josephine's cheeks were always well furnished with the one, and he gave her ample cause to indulge plentifully in the other. Napoleon's idea was that women's tears were as much at their command and generally as easily put on as their rouge. But a woman must know how to weep gracefully to make her tears charming; for crying usually distorts the features and is a disadvantage to beauty. Weeping for effect may therefore be considered an art; but artificial tears betray their source and fail in awakening sympathy. Clara Morris cries naturally; so did Adelaide Neilson. Fanny Davenport and Rose Coghlan, on the other hand, weep artificially. But audiences often tackle as kindly to the one as the other.

* * *

If the Dramatic Editor of *The Tribune* would attend legitimately to his department in that journal, and let Poe Memorials and other cheap bids for notoriety severely alone, the readers of our esteemed contemporary would be enabled to keep informed on theatrical topics. Mr. Whitelaw Reid is reputed to be a liberal patron of the drama, and, I believe, expresses himself as anxious to aid its advancement in his paper. If he knows that William Winter, Esq., ignores his particular duties in this direction, he is guilty of unpardonable negligence and disaffection; if he is not aware of the wretchedly careless manner in which William Winter, Esq., conducts the dramatic column of *The Tribune*, he is not a capable editor. Which inference is correct?

* * *

Now that legal difficulties show a bare possibility of the removal of Hazel Kirke in the midst of its remarkable run, there are rumors in the air of replacing it with Gillette's Professor, which has reposed in the manager's pigeon-hole for some time past. The Professor is a comedy which was produced in New Haven last Summer, then was taken to Philadelphia, where it met with favor. It is a college comedy, the principal character being a pedantic pedagogue who enters the lists of love, equipped with the weapons of a scientist. The incongruities and absurdities arising therefrom furnish the humor of the piece.

* * *

Matt Lingham sailed away for Santa Barbara with his wife Monday afternoon. A large party of friends, including Harry Edwards, William Elton, Osmond Tearle, Welsh Edwards, Gerald Eyre and Andrew Dam, Jr., bade him God-speed. Matt was in more cheerful spirits than those from whom he took leave. He will stay away two years, and then, if his health has improved, he will return to New York. The tender forethought of his fellow professionals enabled him to make this strike for recovery and new life.

* * *

I counted sixty carriages, from the windows of my office Tuesday afternoon, standing in front of the Union Square waiting to take up owners after the Morris matinee.

* * *

Rose Coghlan was dissatisfied with the parts assigned her in the three forthcoming productions at Wallack's, Where's the Cat? The Upper Crust and The World, and absolutely refused them. The management accordingly engaged Rose Wood to essay them. Miss Coghlan does not leave the theatre, although her refusal to play the characters given her would seem to place the breaking of her contract at the sweet will of the management. Wallack knows a good actress when he's got her, and will pass over this little ruffle on that account.

SHERIDAN.—William E. Sheridan left for Philadelphia Wednesday to fetch his wife and personal property to New York, where he intends permanently making his headquarters. Manager Stitson partly arranged for his appearance in Louis XI. at the Globe Feb. 14, but the matter fell through. We trust that it may not be long before his performance of this role may be seen in New York. It will, from all accounts, make a sensation, and take the town by storm.

BATH.—At the Camille matinee at the Union Square Theatre on Tuesday afternoon, the snow broke through the skylight, and gave Clara Morris's dressing room an involuntary bath, occasioning a delay of nearly half an hour. The impatience of the audience was relieved when Miss Morris came before the curtain and explained the cause of the wait.

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

factory to the audience. The co. is a good one. Booked: Collier's Union Square comb. in Banker's Daughter, Feb. 9; Maginley's Deacon Crankett, 16th; Barlow, Wilson, Primrose and West, 22d, and Pirates of Penzance, 24th—all under Mishler.

Items: The Conyers Pleasure Party, which had booked Our Hotel for 25th, unexpectedly came to grief here. The troupe put in their appearance by pieces, and the personal appearance of some of the troupe did not add any to their credit, which fact they learned on finding an empty auditorium. Manager Conyers, on viewing the prospect, skipped for parts unknown, leaving the troupe upon the stage penniless, and his bills unpaid. The male members were made comfortable for the night by Mr. Hagenbuch, the proprietor, sleeping in the theatre. The lady members, three in number, were placed in a hotel, and all sent to Philadelphia the next day, with funds raised among our people for that purpose.—Manager Mishler has associated with him Mr. G. C. Aschbach as local agent for Allentown. He is a music dealer, a man of promise and plenty of push, as the few last combs. who showed here under their management learned, by the large patronage they received.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): Maggie Mitchell drew largest house of the season Jan. 25. The Hyer Sisters drew fair house 25th. Clinton Hall's Strategists played 28th and 29th, to fine business. This was the second appearance of the troupe this season. Barney Macauley is billed for 4th and 5th. Booked: Donaldi-Rummel Concert co. 16th; Fanny Davenport 23d; Haverly's New Mastodon Minstrels 26th.

Gem Theatre (W. J. Cain, proprietor; C. H. McDonald, business manager): New faces 31st: Sheehan and Jones, Jennie Engel, Hetinger and Nibbe, Dan Sullie, Elsie Kruger, La Verde Sisters, Minnie Farrell. Retained: Annie Barry. Departures 29th: The Lynn Sisters to Pittsburg; Frank West to Wheeling; Skinner and Bingham and Mulvey and Fagan to New York; Joe and Annie Burgess to Toronto, Ont.

Items: Prof. Reynolds, the English mesmerist, opens four nights' engagement in Orpheus Hall 3d, under management of M. J. Cain, of the Gem.—Charles Melville, ahead of the Strategists, says Bradford is one of the best show towns in the country. Charlie is a strategist.

ERIE.

Park Opera House (Wm. J. Sell, manager): Frank Mayo opened the week with two nights' engagement, 25th and 26th, appearing in Van the Virginian and Davy Crockett to fair houses. Clinton Hall's Strategists made their second appearance this season, 27th, to large and delighted house. Prof. Moffatt lectured 28th to large business. The ever popular Maggie Mitchell appeared before an Erie audience 29th, in Little Barefoot, to a very large house. She returns Feb. 7, and will give Pearl of Savoy. Booked: Litta Concert co., 31st; Barney Macauley, Feb. 1; Mitchell's Pleasure Party, 3d, and T. W. Keene, 5th.

Academy of Music (E. S. Hubbell, manager): Business for past week only fair.

NEW CASTLE.

Opera House (R. M. Allen, manager): Jane Coombs comb., in Daniel Rochat, Jan. 29, to fair house. The lady was good, but support weak. The Matilda Scott-Paine Opera co. play The Sleeping Beauty 7th. Clinton Hall's Strategists appear 5th.

Items: The Opera House is undergoing extensive repairs. The improvements will be appreciated by the theatre-going public. —Robert Hunting and Clarissa Hunting, his wife, formerly of Hilliard and Hunting's Circus, but of late traveling with Rentfrew's Pathfinders, are now in the city. They propose remaining here during the Winter.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): The worst blizzard of the season could not keep the admirers of Maggie Mitchell from filling the Opera House Jan. 26 with one of the finest and largest audiences of the season. The Child-Stealer, as played by Annie Ward Tiffany the 28th, was deserving of a much better patronage than it received. Jane Coombs 2d; Clinton Hall's Strategists 4th. Thomas W. Keene and Fanny Davenport are booked to appear later in the month.

DANVILLE.

Opera House (Frank C. Angle, manager): Nick Roberts' Humpty Dumpty troupe, Jan. 26, under Manager George M. Miller, to good business. Coming: Mitchell's Pleasure Party, in Our Goblins, 10th. During the months of February and March we are to have B., W., P. & W.'s Minstrels, W. E. Sheridan in Louis XI., Ben Maginley's Deacon Crankett, Gus Williams in Our German Senator.

MEADVILLE.

Opera House (H. M. Richmond, manager): Maggie Mitchell, supported by an excellent co., produced Little Barefoot, before a large and appreciative audience, Jan. 28. Hyer Sisters' comb. succeeded in drawing large houses both afternoon and evening of the 29th. Out of Bondage was given. Billed: 4th, Clinton Hall's Strategists.

EASTON.

Able's Opera House (William M. Shultz, manager): 25th, Kate Claxton and Charles Stevenson appeared in The Snow Flower to an excellent house. 28th, All the Rage, with Hardenberg and Davidge, scored a decided success. Hazel Kirke is booked for Feb. 1, and Willie Edouin Sparks comb. will be here in the early part of February.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): 27th, Kate Claxton, in Two Orphans, to very large house. 28th, Nick Roberts' Humpty Dumpty gave the stereotyped pantomime performance, with a good line of specialties, to large business. Booked: Banker's Daughter, 8th; McKee Rankin, 16th; B., W., P. & W. Minstrels, 17th; Deacon Crankett, 21st.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Kate Claxton, Two Orphans, 26th, to a $900 house. Nick Roberts' Pantomime 29th, to good business. Booked: Madison Square co. in Hazel Kirke, Feb. 4; Collier's Banker's Daughter, 7th; Harrisons in Photos, 10th; Pat Rooney, 11th; Barlow, Wilson, Primrose and West, 15th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Jan. 24 All the Rage presented to a good house. The co. includes Frank Hardenburg, W. Davidge, J. C. Padgett, and is strong throughout. On the 27th, Snelbaker's comb. to a crowded house. Collier's Banker's Daughter is booked for the 31st.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Neil Burgess, in Widow Bedott, gave a very fine performance here Jan. 25, to a large and very appreciative audience. Co. fair. Nothing booked for the week.

HARRISBURG.

Opera House (H. J. Steel, manager): Rentz-Santley co. played to good business on the 28th. Kate Claxton did moderately, 29th. Booked: Banker's Daughter, Feb. 1; The Danites, 15th.

NORRISTOWN.

Music Hall (Charles Holmes, manager): Concert by Northcott comb. 27th. Decided success. Coming: Herrmann, under the management of J. D. Mishler, Feb. 5.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): 25th, Nick Roberts' Humpty Dumpty to large audience. 28th, Kate Claxton co. in The Snow Flower, to a good audience.

PITTSTON.

Music Hall (J. R. Ehret, manager): Jan. 27, Nick Roberts' Humpty Dumpty co. to large house. 28th and 29th, Prof. Cadwell, Mesmerism. Feb. 4, Pat Rooney comb.

BETHLEHEM.

Yost's Opera House: Reward; or, the German Volunteer, with Charles Collins as star, under the auspices of J. K. Jayer Post, No. 182, G. A. R., supported by local talent, playing this week.

READING.

Academy of Music (John D. Mishler, manager): Neil Burgess in Widow Bedott to good house Jan. 26. Booked: Feb. 2, Hazel Kirke; 3d and 4th, Herrmann.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): The Harrisons in Photos billed for 9th. Ben Maginley in Deacon Crankett booked for 18th.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Jan. 24, Martin's Eighty Days Around the World, to good business. 28th, Salsbury's Troubadours, in Brook, to good business. 31st, John Murray as Constable Hook, in Folk Lore. Feb. 3, Tourists.

Theatre Comique (Hopkins & Morrow, managers): Good business during the week. New people 31st: Harry Watson, Alice Hutchins, Davenport Brothers, Mart Healey, Ella Saunders, Hull Twin Sisters.

Music Hall: Theodore Thomas' Orchestra, to big business.

Item: Manager Hackett has leased the Academy of Musicic, Fall River, Mass., and will manage the same in conjunction with the Opera House here. The gentlemanly treasurer, W. H. Goffe, will assist in the management of both places. Thomas Miner (formerly with William Henderson) will have charge of the box-office in this city.

NEWPORT.

Bull's Opera House (Henry Bull, manager): John Murray as Constable Hook, in Folk Lore, to a fair audience. Booked: Mrs. Scott Siddons, Feb. 11th; 21st, Snelbaker's Majestics.

WOONSOCKET.

Music Hall (C. H. Horton, manager): The Constable Hook comb. are booked for February 4th and 5th, under W. S. Kusel's management.

South Carolina.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): J. T. Raymond, on 24th, 25th and 26th, to good business. He excelled himself as Herr Weigel, the shoe manufacturer, in My Son. On 27th, 28th and 29th, Fred Paulding to light business. The Berger Opera co. open on 31st January and 1st February. Emmet as Fritz in Ireland, commenced his date 2nd, as usual, through Mr. Powell. 4th and 5th we hail Milton Nobles.

COLUMBIA.

Opera House (Eugene Cramer, manager): Frederick Paulding 26th, to good house. John Raymond as Colonel Sellers 27th, to good business.

Item: G. L. Smith arrived in town 27th from New York to relieve Thomas Brown, agent Frederick Paulding.

GREENVILLE.

Gilreath Opera House (Belton Gilreath, manager): The week has been bare of events. Coming: Eleanor Calhoun, Feb. 2; Berger Family, 7th; Galley Slave, 10th and 11th.

Tennessee.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): Rice's Surprise Party, Jan. 24th, opening in Revels, and presenting Horrors, Hiawatha, and Babes in the Wood. House on opening night was immense, but balance of week there was a big drop. Co. good.

Zoo Zoo Varieties, new arrivals: Sam Lang, Dolly Sharpe, Paul Hamlin and Ada Newcombe. The drama Under the Gaslight was the attraction, specialty people appearing in third act; houses continue good.

Item: Professionals in variety biz visiting Louisville should make the jump to Memphis. Engagement at Zoo Zoo of two or four weeks can always be procured.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Jan. 28, Sternberg-Fritch-Wilhelmj grand concert, to fair business. Feb. 2, Gus Williams to good business.

Virginia.

LYNCHBURG.

Opera House (T. H. Simpson, manager): 28th, Miss Eleanor Calhoun, the California debutante, under management of John T. Ford, as Juliet, in Romeo and Juliet. She was greeted by one of the largest and most cultivated audiences ever assembled in the Opera House. The New Juliet, as she is termed, is young, graceful and beautiful, her voice full and rich, and her acting, considering the short time on the boards, is grand. 29th, The Lady of Lyons was given by this young artist for the first time on any stage. Her Pauline was a smooth and finished piece of acting, and was frequently encored. During the evening flowers were lavishly bestowed upon the fair young actress, who gracefully acknowledged the compliment. Her costumes worn in these plays are very elegant.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Eleanor Calhoun opened on the 25th in Romeo and Juliet, followed by The Hunchback and Daniel Rochat. This new aspirant for histrionic fame met with a most flattering reception. Joseph K. Emmet is announced for 1st; Duprez and Benedict's Minstrels 2d; Perin's Juvenile Opera co. in Cinderella 3d, for three nights and two matinees.

Mozart Hall (C. L. Siegel, manager): Constantin Sternberg, Letitia Louise Fritch and August Wilhelmj in concert 3d, 4th and 5th.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Duprez and Benedict's Minstrels gave an excellent performance before a large and very enthusiastic audience on the 29th. Booked: Miss Annie Wheat and co. in My Mother-in-Law, Feb. 2.

Item: Miss Wheat, an Alexandrian of histrionic taste and talent, made her debut a month ago in Washington, and with such success that she has adopted the stage as a profession.

West Virginia.

WHEELING.

Opera House: Mahn's English Opera co. 24th and 25th, to good business. Rentz-Santley party 26th, to a fair house. Neil Burgess as Widow Bedott 28th and 29th, to moderate houses. John McCullough 31st and Feb. 1 and 2.

Academy of Music: New faces this week: Miss Ada Bradford, Frank Balton, Mamie DeForrest and Frank West.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): The Arabs 23d, to a fair house. Leavitt's Opera Burlesque co. Jan. 24, 25, 26, 27, to good business. Mr. Leavitt compliments Mr. Nunnemacher very highly for the admirable manner in which he placed his operas on the stage. Mitchell's Pleasure Party, Our Goblins, Jan. 28, 29. Rice's Surprise Party appears 7th, one week.

Academy of Music (Harry Deakin, manager): Helen Potter's Pleiades Jan. 29, 30. Theodore Tilton lectures 30th, afternoon. Musical Society concert 28th. First week of February, Prof. Bartholomew's Eleven Trained Horses.

Favorite Theatre (John Slensby, proprietor): The following people last week: Julia Emmonds, Duncan Sisters, George Fillmore, Nellie Beryl, Billy Clifford, Gus Garholt, Rose and Harry Franklin, William Mauritus—all very pleasing. The "spectacular fever" seems to have struck here, for next week is to be produced The Seven Naughty Daughters.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Helen Potter's Pleiades Jan. 26; light house. Abercrombie's Boston Ideal co., in Uncle Tom's Cabin, 28th; good business. Booked: Minnie Palmer's comb. Feb. 19.

Janesville Theatre, Variety (Hart & Henderson, proprietors): Business good during the week. Jessie Adams and Charles Gallagher have been the attraction.

Item: Manager Moseley informs us that he has dates with Thomas W. Keene, which event will be looked forward to by theatre-goers with unusual interest.

MADISON.

Opera House (George Burroughs, proprietor): Comme Merriemakers, 21st and 22d, delighting large audiences. The co. is the best of the kind that has ever visited Madison. Mitchell's Pleasure Party in Our Goblins, 26th and 27th, to fair business. Abercrombie's Ideal Uncle Tom comb., 29th. Judge Bick, scholar and traveller, lectures Feb. 1.

BELOIT.

Opera House (S. J. Goodwin & Son, proprietors): 'Helen Potter's Pleiades the 25th, giving a pleasing entertainment. Troupe of Native Palestine Arabs the 27th. Remenyi, Feb. 7. Minnie Palmer's Gaiety co. the 21st. Abbey's Humpty Dumpty booked.

Canada.

MONTREAL.

Academy of Music (H. Thomas, manager): Wilhelmj Concert co. on evening of Jan. 24, to a moderately good house. Balance of week closed. Booked: 3d, Gus Williams, in Our German Senator, one week.

Theatre Royal (J. B. Sparrow, manager): Closed. Booked: Thursday, Friday and Saturday, Whitmore and Clarke's Minstrels.

OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): The Sternberg Fritch-Wilhelmj concert 24th secured a large and fashionable audience. The entertainment was the richest musical treat of the season. The Strategists, booked for 21st and 22d, did not turn up. Booked: Whitmore and Clark's Minstrels Feb. 1 and 2; Gus Williams 10th.

Sermons From Shakespeare.

NO. VI.—WOMAN'S INTUITION—MAN'S ASSUMED LOGIC.

LUCETTA—Of many good, I think him best.
JULIA—Your reason?
LUCETTA—I have no other but a woman's reason; I think him so—because I think him so.
—THE TWO GENTLEMEN OF VERONA, Act I., Scene 2.

BASSANIO—Gratiano speaks an infinite deal of nothing; more than any man in Venice: his reasons are as two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them, and when you find them they are not worth the search.
—MERCHANT OF VENICE, Act I., Scene 1.

That which is the result of deliberate logic in man comes to woman as a matter of simple intuition. Woman's "I think him so" is pretty generally correct as to plans, faces, etc. It is only when her emotions clog her intuitions that it is at fault. Men, with all their assumed logic, are like Gratiano.

A party of gentlemen were immersed in deep conversation in a railway car. Stopping at a station, the party was increased by two new arrivals, one of them a well-known politician whose ideas were very logical upon subjects bearing upon the well-being of the country. The conductor of the train made room for the new arrivals by placing camp-chairs next to the seats of the debaters. After a few greetings had been exchanged the thread of the discussion was again taken up. We moved nearer that we might hear the words of wisdom and "speech of silver."

At first a confused babel of "hard money," "soft money," "political caucus," "conservative policy," "national debt," "political economy," "internal revenue," etc., etc., were all that could be distinguished. They all talked, and nearly all talked at once. The wise statesman, whose gray hair surrounded his head like a crown of glory, gazed on in silence, while these political Gratianos babbled on. We could not resist the impression that some of them did not know what they were talking about. They flourished these big terms about *ad lib.*, but the blank expressions on one or two faces convinced us that if they were on the witness stand the most ordinary Judge could puzzle them as to their meaning. Something of our helpless, amazed expression must have been read by the wise old gentleman, for he spoke to his companions, and after a short conference they entered into the debate. In a few moments the tangled skein grew straighter; for these two, at least, knew what they were talking about.

But did the others—the Gratianos—admit their ignorance and seek any instruction from the clever statesman? Not a bit of it. They filled in the pauses with expressive "hems" and "haws," and "precisely," "why, of course," etc.; although in most instances these assents were in direct opposition to their previous theories, or rather statements. Finally a name was mentioned of a well-known candidate for political honors. The old gentleman decidedly disapproved of his getting the election. Here the Gratianos chimed in with more heavy terms, which they seemed to reserve for the last firing. Yet we noticed they gave no clear reasons either for or against the success of the candidate. The old gentleman was appealed to. "Well," he said, slowly, "I don't believe he is an honest man. He dined with us once, with some other members of the Board, and my wife told me afterwards that she did not like the look of his eye, and that she thought he was a bad man, because she felt an unpleasant influence at the table, as of a bad nature somewhere about. I never knew my wife to make a mistake about reading character, and I think most women have pretty correct intuitions."

The Gratianos "hemmed" expressively, as though commiserating the old gentleman's weakness; but we leaned forward and *looked*, at least, our echoing of the brave and true statement. There is no doubt that this intuitive reading of character is God-given to woman. It would seem as if she were the possessor of a moral thermometer, so to speak, keenly sensitive to good and evil in others, rising and falling with all the changes of moral temperature.

In the popular comedy of Sharps and Flats this keen satire of a stock-speculating Gratiano, groping in the dark, is again illustrated in the words of Dullstone Flat (Mr. William H. Crane), who, with befogged expression of countenance, tries to explain to his wife the meaning of certain phrases current in stock vernacular. "A 'turn,' Maria? Why, I thought everybody knew what a 'turn' meant. Why, a 'turn' is—is—is—a 'turn.' You buy your stock, turn it, and double your money. But it's all right; Sharp knows all about it and he called it a 'turn.'" Then, later, he says, aside, "I wish I knew what a 'turn' meant!" This character, as also Cutler Sharp, his opposite (Mr. Stuart Robson), are no exaggerations; they are simply keen satires on types of Gratianos to be found in all large cities, and have been drawn by a pen appreciative of the humorous side of popular mania.

Logic in men is in main clear and definite. All men are not Gratianos, nor are all women wise Lucettas. Still, logic is often a dangerous thing in men, who are born to sometimes deceive themselves and others, as in the first instance of Adam and Eve. Adam gravely informed the Lord that "the woman Thou gavest me did tempt me, and I did eat." Poor, imposed upon Eve! Hence came a world of grave mischief (if we may be pardoned this assertion, which savors of a too literal pun perhaps).

To come down the long vistas of history, take the reigns of the two Napoleons in France, so full of logic and reasons, yet so brittle, so unstable, so like a feverish dream. On the other hand, took back to the reign of Queen Elizabeth in England, with her woman's reasons, and note her prosperous reign and how full of events to be written of in all time to come. Again, take the wise reign of Queen Victoria—a sensible, well-controlled, self-contained woman, whose logic and intuition go hand in hand, because the latter saves her from being deceived by the false premises of the former, which might otherwise aid her only in deceiving herself. Intuition is like a peach; it ripens—that is all you can say of it—invisibly. "Men's reasons are thick as blackberries," is a saying; they are like wild blackberries in woods—hard to get at; thorns and brambles around; and when gotten they stain and are not as sweet as they look. "I ought to do this," or "I ought not," comes to a woman like a flash. To a man he must reason about it, and often his false reasoning upsets his conscience. Moral: Let woman put their intuitions against the reasons of men in the general affairs of intellect and affection.

The history of the stage shows a greater number of clever actresses as of clever female novelists than of clever actors or clever men novelists. Two names alone, George Sand and George Eliot, prove woman's great powers with the pen. We venture the bold assertion that, in the present century, it would be impossible to procure two names of men equally gifted in the same order of literature. In the dramatic profession, considering not "stars" but lesser lights, there are two clever women to every one clever man. Once the technique of her profession is in a measure mastered, her intuition instructs her where her logic and reason is thrown away on a man. Mr. Stuart Robson once remarked to us: "In all my years of experience with members of the dramatic profession, I find that (always starting on the assumption that she be the possessor of fair intelligence) the slightest hint conveyed to a woman takes practical definite shape instantly in her subsequent acting of the role; while men acquire slowly and less gracefully." This assertion every generous gentleman in the dramatic profession will endorse. In so speaking, the gallant Mr. Robson unconsciously confirmed, in a general way, the existence of a woman's intuitive powers. When an actress is asked why she made that hit—"Well because" woman's reason—"I think so." When an actor makes a blunder he has always a reason for it.

In the management of children teachers assert that girls and not boys take reproofs silently. Boys and men are full of excuses, a la Adam, or reasons. In conclusion, we desire to pay an equal tribute to woman's intuition as to man's logic, too often only "assumed logic," far inferior to her intuition. It seems to us that women pay themselves a poor compliment when they even suppose a ground exists on which to argue their inferiority in mental acumen and logic to men. It seems to us, again, that no fair-minded man or woman will dispute the claims of either to literary, artistic or social eminence. It sounds not only small and narrow, but very silly for a woman to say: "Well, I can't do any better, for you see I'm only a woman." We pardon a man the sneer at hearing such a weak apology. No man of sense admires a woman doll merely. On the other hand, she loses her attractiveness in his eyes in exact ratio as she parts with her thousand and one tender, nameless graces of femininity. He recognizes, and, in many instances, well nigh reverences the miraculous power of her intuitive logic as pitted against his studied logic. We once strayed into a little out-of-the-way public hall, where a virago was discussing, vaguely and very abstrusely, the subject: "Are Women Inferior to Men as Logicians?" She was of uncertain age, decked in *outre* garments—a veritable shrew. We thought, as we silently endured, for a few moments, her wild and disjointed persiflage: "Madam, you, at least, are any average man or woman's inferior."

Let women win by deeds, not idle words. She must admit she is in physical strength man's inferior; hence to her has been given the delicate task of humanity.

But mentally, what utter nonsense to question her inferiority. Let us be just, let us be generous, let us be courteous, each to each, and we will need no viragos, in garb of men or women, to plead our cause. The sobriquet, "a strong-minded woman," which grates upon the ear, will then be robbed of its contempt. "Strong-minded"—yes! Thank God! for the progress of womanhood, we mean to deserve the term in its truest sense. Strong and brave, true and gentle, wise, yet simple, and cultivating to the utmost our Heaven-born intuitions, lest man outrank us in his assumed logic.

After all, rail as we may, a general spirit of coquetry is inherent in women. When we cannot (as fact proves we cannot) rule by force, let us rule by quiet tact, for we own to ourselves, in the secrecy of our confidences, that we desire, after all, above all things, to seem fair, or wise, or gentle, or lovely in men's eyes, rather than in our own; for we all, alas! are clouded in our vision of each other by the black, dense fogs of "envy, malice and all uncharitableness;" while man, by reason alone of his sense of gallantry, judges more gently, because less jealously. Let us be both logical and intuitive, and if not always the former, let us so broaden the latter sense that we will not always say inanely, but say from vague but still mainly true and convincing inner force:

I do not like you, Dr. Fell—
The reason why I cannot tell;
But this alone I know full well—
I do not like you, Dr. Fell.

ANNIE WAKEMAN.

Oofty Gooft on Der Dramp.

NUMMER FOURDEEN.

Here comes a fooneral, Sharley; led's vaid dill id vents by. Nefer ge bedween any of der carriages in der line of a fooneral broseshion. Nod because id's bad lucky or any ding like dot, bud id's jusd as easy to vaid undil der lasd vagvon vas basd as to rush drough. Dere vas dwo blaces I hade to addend, Sharley; von vas a fooneral und der oder vas a vedding. Somehow or anoder, I don'd know how dot is, bud I hafe always pud dem down in der same cadegory. Dey vas botd solemncholy affairs to me, und I sed dem down alike. Dot's a boody big fooneral, aind id? Dere vas no end to id. Maype der feller dot vas in der firsd vaggon vas a buplic man—a bolidishian or someding else. Vell, of he vas he vill soon pe forgodden, und der vill been lods of skirmishing und vire-bulling for his blace. Id's funny, Sharley, how long a man vill leef ven he holds a buplic office. Dake a man dot's dying mit consumbsiion und abboind him to a bosishion for life und he aind in office more dan dwo or dree days pefore he commences to prace ub und shvell oud, his abbedide comes pack, his eye grows prighder, his sheek redder und harder, und he vas a new man altogedder. Id vas exdonishing, Sharley, und I'fe olden vondered ad id.

I vas saying jusd now dot I hade to vent to foonerals, bud I go all der same as a dudy I owe to whoefer vas dead. Yes, sir, I go und dook a lasd look ad deir faces pefore dey'm laid in deir resding-blace und bid dem a sad farevell forefer. Sexdons musd hafe joyful dimes of id digging grafes, und dey don'd dink anyding of id ad all. Der more grafes to dug der bedder dey vas bleased. How many shdories dey cood dold bound der differend beeble dot dey hafe pud indo der ground of dey vanded to. Of course you know der song of der Olt Sexdon—how he

gaddered dem in? I vas dinking to-day of a shdory I heard ven I vas a leedle feller boud anoder old sexdon—an old German sexdon named Fritz—bud I dink I bedder dell id in rhyme.

DER OLD SEXDON.

Der shades vas deebening in der dwilighd gray,
Der vesd vas plushing ad debarding day;
Ven boor olt Fritz, who looked like von whose sands
Of life vas vell-nigh run, in wrinkled hands
Carried his shbade mit loose und feeple shway
As to der shurchyard's gloom he dook his vay.
Der grafe dot he dot morning did begun
Pefore nighd's darkness cames dot musd be done.

He baused avile; in melangolly mood
He leaned ubon his shbade und bensife shdood,
Gazing ubon der sun's lasd rays dot fall
Agross der ify hidden old shurch wall.
Indo der half dug grafe his shbade he drows
Und glinging to der edge, he downvard goes.
Unbidden tears vas gaddering in his eyes
As mournfully he raised dem to der skies;
Den, mit a sigh, in drempling accends low,
He dus gafe woice to his long bent-ub voe;
"How vondrous shdrange der shdern decrees of Fade!
Some die so airly; oders leef so lade.
Here soon vill lay dis lifeless gorpse of von
Whose undried lease of life had shcarce pegun;
Deatd, der remorseless reaber, shbared him nod,
Vile me, old, feeple, bear my bidder lod!
In bain und boferdy I shdruccle on und on,
Und yed my crown of glory dond vas von."

Mit aching heart boor Fritz resumed his doil,
Digging und drowing oud der yielding soil;
Und ven, ad lasd, his dask vas mosd all done,
Sucgesding hobes of vages fairly von,
A boy come running to der grafe in hasde:
"Old Fritz," he said, "your dime you only wasde;
Der lad's nod dead—he's come to life again;
Drow down your shbade—your lapor vas in wain."

Boor Fritz looked ub bewildered ad der boy;
Such glatsome didings bringed him leedle joy;
Der grafe, so almosd finished, gifed him bain
Do dink dot all his doil had been in wain.
Shlowly, bymeby, he laid von side his shbade,
Der grafe's shdeeb side to glimb he den essayed.
He shdrifes to gain a foodhold in der glay—
Der grumpling dirt benead his feet gifes vay.
Paffled, he baused, for like a flash der came
A deatd-like dremor drilling drough his frame.
"Ha! vy dis sudden shill all drough my weins?
Kin dis be Deatd—der end of all my bains?
Dy—kingdom—come." Der veary resd is found!
He sunk oxhausded—lifeless—on der ground.

Der deeb doned bell broglaimed der bassing day,
Dolling a requiem o'er his lifeless glay.
In der same grafe he for anoder made
All dot vas lefd ot boor Old Fritz vas laid.

Qude a shange vill dook blace bym-by in der comblexion of dings round der Shquare, Sharley. Harrigan und Hart's new Deadre Comique vill be ub dere vere der Globe vas now. Der Brussians doo vill had someding to say ven Vallack's vas dooken bossesshion of by Neuendorff of der Germania. Der frond of der house vill be degoraded mit der Red, Plack und Yaller, und "Die Wacht am Rhein" vill dismiss der audiences efry nighd. Inshdead of Harry Edwards, John Gilbert, Madame Ponisi und oder familiar faces in "Shdill Waters runs Deeb," der bill boards vill announce Herr Geisenheimer, Herr Alderklein, Fraulein Bimbernickle und a hole growd more in der bewdiffel shbeckdickle ondidled "Der Gerergerousgawelden von dem Lowjackh'ghofdergamehaben." For der firsd four or tife veeks der coundry merchands dot's been in der hapid of badronizing Vallack's Deadre venefer dey come here to boughd goots; vill gid in dere und fradure deir jaws drying to bronounce der names on der brogramme. Und ven der curdain goes ub und der beeble on der shdage commences to shboud ad von anoder und shdap mit bisdols von anoder in Hesse Cassel language, dey vill vant to know vat vas der drouple, und vill look gross-eyed und vant deir money back cause dey'm in der wrong shdore. Dey vill got shlighdly mixed ub for a leedle vile. Der dart acdors round der Shquare vill had to found anoder roosding blace cause der Dudchmens vill had to had somevere's to vent, und dey voodn'd shdood any fooling. I dell you, Sharley, dot vill be funny to saw dwo or dree Hamleds running round loose mit pretzels in deir hands drying to made dades. I shbose afder a vile dey vill blay der "Shaughraun" und "Ireland as dot vas" in German. Jusd imadgine a Dudchman blaying "Andy Handy" mit a progue. I'f seen funnier dings as dot, dough, you kin bed.

Somedime ago, ven ve vas a dalking boud bissness going to peen pad afder der holidays, der old shmardeys kinder gifed me a laff, but see how poody near I vas correcd; dere has peen only boud dirdeen compinashions come in ladely dired und all blayed oud. I don'd say dot dey busded on der road, but I do say dot dey had to done some boody lifely skirmishing to got back to New York und proughd deir drunks mit dem. Und der redurns vasn'd all in yed; der vas seferal coundies to peen heard from. So soon dot Lent shdrucks in look out for a plizzard. I dell you dere vill peen some raddling among der dry pones, und some of der compinashions vill dink a brick house is fell on dem. Shlim houses vill peen der rule all oter der land, und big vons vill peen like angels' wisids:—

"Cease, efry joy, to glimmer on my mind,
Bud leaf—oh! leaf der lighd of Hobe pehind.
Der houses dot ve packed, alas! hafe peen,
Like angels' wisids, fur und few bedween."

Come ofer to der Criderion for a minude; I vant to ask Docdor Collins how Mat Lingham's benifid banned oud. I hobe he made a poody goot ding of id, Sharley, cause he vas a goot feller any und efry vay, und of dere vas anyding nice Mat vas ondidled to his share of dem.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
—LOVE'S LABOR'S LOST.

A WAIL FROM THE "GENERAL REPRESENTATIVE."

SPRINGFIELD, Ill., Jan. 29, 1881.

EDITOR NEW YORK MIRROR:

I am somewhat surprised, and considerably pained, to read occasionally unreliable gossip in the columns of THE MIRROR relating to the business and management of the Arabian Night Troupe, owned by Gulick & Blaisdell.

I am positive that neither you or your correspondents would willingly do us an injury, as THE MIRROR, as well as the entire press throughout the country, have always been kind to me and the above organization. The mater of not paying salary is incorrect. Interview Mr. Augustine Daly in regard to his receiving his royalty regularly. Does it look reasonable that such artists as Rolland Reed, Alice Hastings, Eugenie Blair, Ella Wren, Edna Carey, Frank Lane and the entire company composing An Arabian Night would remain with ANY organization unless they were receiving their salary? Such people do not travel on WIND. Engagements are always too plentiful for such artists. The company is to-day the same as when organized, and are engaged for the entire season, and the show is making money every night. The only change made is the discharge of John Swinburn, who received two weeks' notice and his fare paid from Omaha to Chicago. Mr. McConnell has been with the company and I ahead of it every day during the season. At the commencement of the tour we did a bad business, owing to the fact of our following some of Gulick & Blaisdell's troupes that had not left a favorable impression, consequently we suffered by it. The play of Hop Scotch was not a good one, although the performers were fine. The FIASCO of John Dillon by getting DRUNK hurt us, but both of these evils have been removed by disbanding them.

I trust you will pardon me for thus intruding upon your valuable space, but there are times when the TRUTH should be spoken. I am the last men to place before the public matters of a private business nature, as I have no public grievance, but when sentiments get a little MIXT ain't it better for a well-informed man to hold up his hand and affirm. Yours truly,

CLAUDE DEHAVEN,
General Representative.

JUSTICE TO MESSRS. RICE AND D'OYLY CARTE.

TREMONT HOUSE,
665 BROADWAY, Jan. 27, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR—I desire, through your well known courtesy, to trespass upon the columns of your invaluable journal to remedy an error I was laboring under at the time I addressed you, some weeks since, in reference to the production of Billee Taylor. By that communication, from information since received, I feel, although acting at the time bona fide, I did Mr. R. D'Oyly Carte an injustice which I feel bound to remedy. My husband, at the time of my last communication to you, being in France with Mr. Samuel Colville negotiating for the production of Michel Strogoff, I felt bound to sustain my husband's rights in the opera, he having the sole and exclusive right, he also having contracted with Mr. E. E. Rice for its production. However, I feel that the omission of my husband's name was an oversight, and that Mr. Carte's and Mr. Rice's desires are honorable and equitable. I respectfully desire to withdraw and retract my former letter to you on the subject, and credit those gentlemen with the justice they are entitled to. Yours very respectfully,

MRS. JAMES C. SCANLAN.

A CORRECTION.

CHICAGO, Jan. 22, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR—Your Bloomington correspondent writes in this week's issue of THE MIRROR that Minnie Palmer's company will play Tillotson & Bell's circuit one week, commencing Jan. 31. This is an error. Miss Palmer's company is under contract with our firm for a season of seventy nights, commencing Jan. 24, and play only over our circuit and our management. Please correct and oblige,

Very truly your friends,
WILSON & THEARLE.

A Chat with Charles Harris.

Mr. Charles Harris, the stage manager of the Drury Lane Theatre, London, who arrived on Monday by the Britania, was found at the Sturtevant House yesterday by THE MIRROR representative. The distinguished visitor is suffering from gout, and the reporter found him chafing like a caged lion, at being compelled to be on the sofa, "while the rehearsals," as he observed, "are going to the devil."

"What is going on, Mr. Harris, on the other side?" said the reporter.

"Well, let me see. First Samuel Colville has bought Michael Strogoff, and more than that he has bought and paid for The World."

"I thought Wallack had secured that piece, Mr. Harris. I believe it has been for some time in rehearsal at Wallack's."

"I don't know anything about that. I saw Sam Colville pay my brother Gus the money for it. Next month Michael Strogoff will be produced at the Adelphi, London. Henry J. Byron will do the adapting and will play the character of the newspaper reporter. McCullough opens at Drury Lane in March with Virginius, and my brother is going to give the play a fine stage representation. It will be a big affair. Mr. and Mrs. W. J. Florence will appear in a new comedy at the Gaiety shortly. La Belle Normande was produced at the Globe on the 29th. The Cup, at the Lyceum, is the grandest spectacular piece that has been produced in London for some time. The Temple scene is marvelous. The Covent Garden Italian opera season commences Easter Monday. At Drury Lane a new drama will be produced in the Autumn. The piece is of the same type as The World and the authors Augustus Harris and Paul Merritt. Another bit of news, my boy. It's rumored that Kate Lawlor, who is now running the Royalty, will take the Gaiety; I don't know where Hollingshead will go. Lola, by Frank Marshall, author of False Shame, just produced at the Olympic, is not a success. At the Strand, Olivette is still running to crowded and paying houses. On the 29th Masks and Faces was produced at the Haymarket. Now that's about all the items from London; what else can I tell you?"

"Just a word about your work over here, Mr. Harris."

"I am here to superintend the production of the great London success at the Standard Theatre. It's the kind of piece which I think will strike the New York public. It's a nautical comic opera, full of movement, accompanied by sparkling music, and I intend to put it on the stage finely dressed and in perfect shape."

Mr. Harris and Miss Lenoir are selecting the cast and giving their attention to Billee Taylor, with a view, as they term it, "of making it the success of the season."

"Billee Taylor is a two-act piece, full of quaint choruses and musical effects," said Miss Lenoir, as the reporter passed out, and Mr. Harris' last words were: "Oh, I'm blowed if it ain't too bad to be shut up here with the gout when a fellow wants to get out and look after business."

The Mirror in 1825.

The old NEW YORK MIRROR of half a century and more ago is a rich mine to the delver for curious facts of the time, and a correspondent who signs himself "J. P. R." has found the following reference to one of the greatest of novelists and one of the greatest of actresses in its columns. The paragraph is from the issue of Aug. 27, 1825, and the spelling and punctuation are carefully preserved. The allusion to a Mrs. Siddons, as our correspondent remarks, has an odd look at this day:

CRUSADERS.—A drama founded on the Talisman, a tale of the Crusaders, by the author of Waverly, was performed at the Edinburgh [*sic*] within thirty hours after the publication of the novel. The following epilogue was spoken, on the occasion, by a Mrs. Siddons. The Edinburgh *Observer* says it was recited with great humor and acuteness and met with decided approbation:

Our drama done, its noise and bustle over,
All parties settled—Soldan, king and lover,
I now have something for your private ear;
Our manager is in a scrape, I fear;
The charge against him's serious, I own—
Privately stealing from the Great Unknown!
The book came out on Tuesday—presto—hey!
On Wednesday following you behold the play
The printers, the booksellers all turned blue
When our gazette, the play-bill, met their view.
They all declare it passes human means
In four and twenty hours to plan the scenes,
Then get them painted—many of them new;
Study the parts and make the dresses too;
The thing's impossible, unless you deem
The fellow dramatacized [sic] the book by steam!
Or else suppose that Murray, stupid elf,
Will prove at last the Great Unknown himself.
He stole the book. Should he have done the deed
His sole excuse necessity must plead;
The houses have been thin of late—the weather hot;
And nothing brings you, but Sir Walter Scott.
So, urged by hope and need, two strong persuaders,
We pounced upon the Tales of the Crusaders;
Nor fear the event if you but aid our cause;
Our Talisman is ever—your applause.

The NEW YORK MIRROR for August 27, 1825, contained the following bit of news: "Mr. Booth intends visiting England, to fill that place on the British boards heretofore occupied by Mr. Kean. He takes his family with him and will remain in Europe some time."

The Children's Carnival.

The Fifth Annual Children's Carnival and Ball, in aid of the Building Fund of the Western Dispensary, will take place next Monday evening, at the Academy of Music, under the management of Prof. Carl Marwig, the originator of children's carnivals in this country. The entertainment promises to surpass in splendor and magnificence anything of the kind ever before attempted in this city, and it will be under the special patronage of Mrs. Gov. Cornell, who will have the co-operation of many of our leading families. After the entertainment by the children, the adults will indulge in the saltatory amusement to the close. Three grand orchestras will discourse excellent music, and the arrangements, as planned, betoken a successful issue of the novel scheme.

A Strange Proceeding.

A short time since negotiations were consummated between Manager Maguire, of Baldwin's Theatre, San Francisco, and M. B. Leavitt, to play the latter's English burlesque opera troupe in that city for a certain season. The number of people to be sent was thirty-eight, Mr. Maguire to pay the fares. Recently the company came to grief at Milwaukee and disbanded. The least attractive people of the troupe proceeded to Omaha on tickets purchased by Maguire, where they arrived in due time, only to be intercepted by an agent of the latter, who had been dispatched to Omaha by Maguire, who had got wind of the disaffection, and did not propose that his money should be expended in exporting to his house the rag-tag and bob-tail of the company. At Omaha the fares from thence were forwarded from San Francisco, but fortunately they were secured by Maguire's agent before the Leavitt party got there. The agent telegraphed that a portion of the company was there, but that they were inferior, and that the principal feminine attraction had been secured by Nat Goodwin, of the Froliques. Of course the further progress Westward of the remnant was summarily stopped, and through Mr. Leavitt's strange proceedings Mr. Maguire is out about $1,000. What is to become of the unfortunate people who are stranded at Omaha, no one knows; but certain it is that the party responsible for their enforced presence there should be made to return them to their homes.

DRIFTWOOD.

With the exception of Patti and Nilsson, both foreigners, and Judic, who earns 200,000 francs a year in France and in Russia, there are but few millionaires among the actresses in Paris. Croizette is rich through her marriage, and lives in comfortable opulence, and is, moreover, an excellent mother. Mlle. Moisset, too, has become rich through her recent marriage. Leonide Leblanc possesses a handsome fortune in money and objects of art. Angelo, Adele Courtois and Delval each possess their million. Valtesse is intelligent and well-advised, and Elluini is rich both in jewels and landed property. Mlle. Krauss, Mlle. Daram, Rosine Bloch, Sangalli, Mme. Pasca and Schneider may be put down as having a fair income—say 25,000 francs a year. Blanche Pierson and Bode of the Athenee are likewise well to do, and live quietly and comfortably. But the others? Some have economized their earnings and made provision for age by assuring themselves a modest income of six or ten thousand francs a year. There are Leontine Beaugrand, of the Opera, who has retired to Asnieres; Reichemberg, Bartet, Lloyd, of the Francais; Agar, Celine Montaland, Gabrielle Gautier, Marie Magniere, Celine Chaumont, Silly, Valerie, Faivre, Zulmar Bouffar, Helene Monnier, Humberta, etc. Then there are the young, who are on the way to fortune, Samary, Bilbaut-Vauchelet, Isaac, Van Zandt. There is the battalion of artists who work steadily and live quietly as they please, but whose names are not paraded in the newspapers, and who do not form part of the great Parisian movement. Then we come to the Bohemians, those who live one day in luxury and the next day in misery—those who do not know the meaning of the word economy. Some of these women will, perhaps, manage their affairs better some day, for they have plenty of talent and are handsomely paid, and the approach of age will doubtless remind them at length that they cannot be eternally stars of the first magnitude.

Booth's Theatre.
Lessee and Manager.....HENRY E. ABBEY
THE NATIONAL MEMORIAL TO EDGAR ALLAN POE.
Grand entertainment on FRIDAY, FEB. 11, AT 1 P. M. under the direction of MR. A. M. PALMER; Stage Manager, Mr. L. J. VINCENT.
ARTISTS:

Signor Salvini,	Mr. John T. Raymond,
Mr. McKee Rankin,	Mr. W. E. Sheridan,
Mr. Steele Mackaye,	Mr. George Clarke,
Mr. C. R. Thorne, Jr.,	Mr. John Gilbert,
Mr. J. H. Stoddart,	Mr. Osmond Tearle,
Mr. Chas. Wheatleigh	Signor Tagliapietra,
Mr. William Elton,	Mr. Locke Richardson
Mr. Gerald Eyre,	Carlos Hesselbrink,
Mr. John Mathews,	Mr. Charles E. Pratt,
Mr. T. M. Hunter,	Mr. F. B. Devereux,
Mr. Thomas Chapman	Mr. F. Halliday,
Miss Clara Morris,	Miss Ellie Wilton,
Miss Agnes Robertson	Mme. Ponisi.
Miss Rose Eytinge,	Mrs. E. L. Davenport,
Mrs. McKee Rankin,	Mrs. Louise Eldridge,
Miss Kate Field,	Miss Cecil Jorle,
Miss Nellie Holbrook,	Mlle. Teresa Carreno,

With Gilmore's Band and The Hatton Quartette (C. Fiorio, conductor). Seats now ready at Booth's Theatre. POPULAR PRICES.

Novelty Theatre,
Fifth and South Fourth streets, Brooklyn, E. D.
MONDAY, JANUARY 31.
Wednesday and Saturday matinees at 2.
Engagement for one week only of the laughing production of the century,
THE HARRISONS
THE HARRISONS
in
PHOTOS.
PHOTOS.
MONDAY, FEBRUARY 7, for one week, MR. FRANK MAYO as VAN the VIRGINIAN.

Standard Theatre.
Broadway and 33d street.
WM. HENDERSON....Proprietor and Manager
MONDAY EVENING, JANUARY 31, and until further notice, CHARLES READE'S great drama and London success,
DRINK.
with ROSE EYTINGE, supported by CYRIL SEARLE and a strong cast.
Special Rose Eytinge matinee Saturday at 2, when EAST LYNNE will be performed.

Steinway Hall.
SYMPHONY SOCIETY....Dr. L. DAMROSCH
Thursday, Feb. 3, 2 P. M., 4th Public rehearsal
Saturday, Feb. 5, 8 P. M., 4th Symphony concert
Soloist, the celebrated young violinist,
MAURICE DENGREMONT.
MAURICE DENGREMONT.
Schumann—Symphony No. 4, in D minor.
Mendelssohn—Concerto for violin.
MAURICE DENGREMONT.
Beethoven—Overture, "Leonore," No. 3.
Chopin—Nocturne, arranged for violin.
MAURICE DENGREMONT.
Liszt—March of the Three Kings.
Tickets at Steinway Hall and usual places.

San Francisco Minstrels.
BIRCH & BACKUS.
Opera House, Broadway and 29th st.
Engagement of BRYANT and HOEY, the eccentric instrumentalists.
MR. HARRY G RICHMOND'S SPECIALTIES.
Great success of Frank Dumont's new piece, A HOT NIGHT IN THE CITY, with new scenery representing Brooklyn Heights and New York.
HARRY KENNEDY, the great ventriloquist.
Seats secured Matinee Saturday at 2.

Theatre Comique, 514 Broadway
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JOHN E. CANNON.....Manager
Every evening and Wednesday and Saturday Matinees. Until further notice, Volume 7, HARRIGAN AND HART
In Edward Harrigan's new comic play, THE MULLIGAN GUARD'S NOMINEE.

Union Square Theatre.
Mr. A. M. PALMER...Proprietor and Manager
Begins at 8, over at 11:05. Saturday matinee begins at 1:45.
LAST WEEK
of D'Ennery's powerful melodrama,
THE CREOLE,
THE CREOLE,
THE CREOLE,
THE CREOLE,
THE CREOLE,
THE CREOLE.
with a perfect cast and magnificent scenery
TUESDAY, FEB. 8, will be reproduced here for the first time in four years, Dumas' play,
THE DANICHEFFS.
THE DANICHEFFS.
TUESDAY and THURSDAY AFTERNOONS until further notice, at the extra matinees,
CAMILLE.

Windsor Theatre.
Bowery below Canal Street.
JOHN A. STEVENS.....Lessee
FRANK B. MURTHA.....Manager
Engagement for one week only of the world-famous
SALSBURY TROUBADOURS
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THE BROOK.
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THE BROOK.
Depicting the fun and pleasure of a jolly picnic party and introducing the most exquisite songs, recitations and dances.
Matinees Wednesday and Saturday.

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LESTER WALLACK...Proprietor and Manager
LAST FIVE NIGHTS and Saturday matinee.
Sheridan's five act comedy of the
SCHOOL FOR SCANDAL.
SCHOOL FOR SCANDAL.
SCHOOL FOR SCANDAL.
with new scenery and a strong cast.
SATURDAY EVENING, FEBRUARY 5,
will be produced the last London success,
WHERE'S THE CAT?
WHERE'S THE CAT?
WHERE'S THE CAT?

Haverly's Fifth Avenue Theatre.
J. H. HAVERLY.....Proprietor and Manager
THE COMLEY-BARTON CO. IN OLIVETTE.
IN INSTANT AND ABSOLUTE SUCCESS.

Haverly's Fourteenth St. Theatre.
14th Street and 6th Avenue.
J. H. HAVERLY.....Proprietor and Manager
Grand revival of Mr. Bartley Campbell's famous play,
THE GALLEY SLAVE,
with a very strong cast selected by the author.
This important revival will be illustrated with entirely new and magnificent scenery by Voegtlin.
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Haverly's Niblo's Garden Theatre.
J. H. HAVERLY.....Proprietor and Manager
E. G. GILMORE.....Associate Manager
FOURTH WEEK OF THIS WONDER.
Kiralfy Brothers grand production of Adolph Belot's great pictorial drama,
BLACK VENUS,
BLACK VENUS.
BLACK VENUS.
A JOURNEY INTO THE HEART OF AFRICA.
Three great premieres in new and novel ballets, with a corps de ballet of 250 young ladies. Battle of the Amazons, forty lady riders. An entire caravan of living animals. A den of living tigers on the stage.
Matinees Wednesday and Saturday.

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STEELE MACKAYE.....Manager
12TH MONTH
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FRIDAY, FEB. 4, ANNIVERSARY NIGHT.
Every evening at 8:30. Saturday matinee at 2.

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587 Broadway.
First appearance in New York for three years
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SMITH, WALDRON, MARTIN and CRONIN.
ELLA WESNER. LESTER and ALLEN.
TONY PASTOR
will sing his great successes, Whist! Whist Whist! and Are You Going to the Ball?
MONDAY EVENING, FEBRUARY 7,
BURLESQUE PIRATES OF PENZANCE.
MATINEES TUESDAY AND FRIDAY.

Daly's Theatre.
Broadway, cor. 30th st.
EVERY NIGHT AT 8. OVER AT 11.
Prices, $1.50, $1, 75c. and 50c. Seats may be secured a month ahead by mail, messenger or telegram.
Every evening until further notice, MR. AUGUSTIN DALY'S new musical and spectacular comedy,
ZANINA,
in which appear the famous
NAUTCH DANCERS & HINDOO JUGGLER.

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Under the management of MARTIN W. HANLEY, in

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At the WALNUT STREET OPERA HOUSE, PHILADELPHIA, played nightly during the past week to

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"Our leading artists are inimitable."—DAILY PRESS.
"The piece is wildly comical."—SUNDAY PRESS.
"Crowded houses have welcomed this talented organization."—LEDGER.
"Photos and The Harrisons have been so very successful that they will be welcomed on their return to this city shortly."—REPUBLIC.
"Bubbling over with incessant laughter."—BULLETIN.
"Those that have not witnessed The Harrisons in Photos, have missed one of the merriest evening's entertainment possible to conceive."—TELEGRAPH.
"One of the brightest and most amusing plays of the kind."—RECORD.
"Miss Harrison is the soul of merriment and melody. Louis Harrison, as a comedian, is inimitable. Crowded houses have been the rule during the week."—SUNDAY TIMES.
"The peculiar versatile talents of The Harrisons are well displayed. The entire company being one of exceptional excellence."—TRANSCRIPT.
"The Harrisons in Photos made an immense hit during the week. The audiences are convulsed to such a degree that they cannot control themselves."—ITEM.

Novelty Theatre, Brooklyn, E. D., Jan. 31, one week; Reading, Pa., Feb. 7; Ashland, 8th; Shamokin, 9th; Scranton, 10th; Shenandoah, 11th; Lancaster, 12th; Pittsburg, 14th, 15th and 16th; Cleveland, Detroit and Cincinnati to follow.

For time and terms, address

MARTIN W. HANLEY, Manager.

A large and appreciative audience gathered at Georg Henschel's third vocal recital, on the 27th, at Steinway Hall. Mr. Henschel, as usual, presented a well-selected programme of great musical excellence, and charmed his audience by his exquisite rendering of several German songs. The more we hear Mr. Henschel the more interested we become in his singing. It is a musical treat to listen to this master of the vocal art. Miss Lillian Bailey, the soprano, sang three of Mr. Henschel's own compositions, and was warmly applauded for sweet, delicious vocalization. Mr. William H. Sherwood assisted with piano solos. To lovers of good music, no more profitable hour can be spent than in attending Mr. Henschel's charming vocal recitals. We have before spoken in high praise of Mr. Henschel and Miss Bailey as vocal artists, and it is enough to say that each appearance establishes more firmly their musical reputation.

On Thursday, the 27th, a most successful concert was given at Steinway Hall for the benefit of the German Ladies' Society for the Relief of Widows and Orphans. The large audience was highly sympathetic, and vigorously applauded everything that was done. Almost all the solos were encored, and each artist received special marks of approval. The programme was executed with marked ability. Georg Henschel sang a Ballade, "Heinrich Der Vogler;" Maurice Dengremont, the young Brazilian violinist, gave a solo, "La Folia;" Anna Drasdil sang German songs, Adolphe Fischer played a 'cello solo, and Wm. H. Sherwood, the pianist, rendered the Rhapsodie Hongroise No. 6. The German Liederkranz assisted by giving several choruses. It is scarcely necessary to add that the honors of the evening were shared by Georg Henschel, Anna Drasdil and young Dengremont.

In speaking of the remarkable performances of the wonderful child violinist, Maurice Dengremont, the Paris *Figaro* says: "The young violin virtuoso, Dengremont, appeared last night, and we must confess for years we have not had such a purely æsthetical pleasure as listening to the divine strains of his instrument. * * * One feels unconsciously that to such fingers this instrument is wed—an instrument which conceals a world of feeling, of passion, of tenderness. We were expecting to see a sickly boy, prematurely drilled as an artist. But how different. This boy has in his cradle received the blessing of the genius of music, and is now an artist at an age where others have commenced. * * * Sarasate and Wilhelmj may overcome the difficulties of the instrument, but none can attempt to play it with such grace as this boy artist, and we find it natural that he roused the public to unbounded enthusiasm.

A concert for the benefit of African missions was given at Steinway Hall Sunday evening. Rossini's Stabat Mater was performed, in which the soloists were the Misses Emma J. Lathrop and Agatha Munier, and Christian Fritsch, E. J. Savage and Franz Remmertz. E. R. Mollenhauer played a violin concerto. The chorus of St. Stephen's Church and an orchestra, under the direction of Mr. Matzka, assisted, and William F. Mulligan gave an excellent organ performance.

The Sunday Gala Concerts at the Metropolitan are kept going despite the small audiences which patronize them. Last Sunday, Rudolph Aronson's "superb" orchestra played in excellent style several classical and popular selections, and Miss Catherine Lewis sang her best; but the concert somehow lacked vitality. The hall was only half filled, and the general appearance of things was most disappointing. The enthusiasm of the evening was evoked by Miss Lewis by her original rendition of Lecocq's "La Brindisi." In singing this well-known drinking song she made a hit, and was loudly encored, when she gave "Sweet Spirit Hear My Prayer," from Wallace's Lurline. Later in the evening she sang a selection from the reigning musical sensation, Olivette, and winning another encore, gave "Comin' Thro' the Rye." Charles Pratt accompanied Miss Lewis on the piano.

The second concert of the season by the Liederkranz Society was given at the hall of the society, in Fourth street, Sunday evening. The soloists were Franz Rummel, the pianist; Adolphe Fischer, violoncello; Richard Arnold, violin, and Marie Schelle, the favorite soprano. Under the direction of Mr. Pauer, the society sang several choruses, and the strong quartet of the Philharmonic Club played some selections. The Liederkranz concerts are always enjoyable.

AMONG THE MUSICIANS.

Miss Johanna Meta, a New York vocalist, has been singing with success at Vienna.

Miss Emma Thursby has been singing recently at Leipsic, and with great success.

Miss Emily Nevada, a young American vocalist in Europe, is singing with success.

Jerome Hopkins announces three piano recitals during February at the German Masonic Temple.

J. N. Pattison, the pianist, is sending out a number of excellent compositions, both vocal and instrumental.

Young Dengremont played four violin solos at his farewell concert on Sunday at Koster & Bial's.

Emily Winant and Georg Henschel sang with success in Mendelssohn's Elijah on the 25th in Philadelphia.

Miss Simms and William Courtney, the tenor, are engaged for two concerts by the Apollo Club of Boston.

"Louise" is the title of Rudolph Aronson's latest waltz. It is issued as a companion to his popular "Sweet Sixteen."

Rafael Joseffy will give three piano recitals at Steinway Hall on the 9th 15th and 23d instant for charitable purposes.

Next Sunday Rudolf Bial makes his first appearance at the Metropolitan Concert Hall as conductor of the orchestra.

Walter Emerson, the solo cornetist at Koster & Bial's, is rapidly making for himself a reputation as a conscientious artist.

Mrs. Zelda Seguin-Wallace has declined all offers for the present, and will not appear again on the stage during the present season.

Hattie Louise Simms, leading soprano of Plymouth Church, sang on Sunday last before the Boston Handel and Haydn Society.

The May Musical festival, to be held in this city under the direction of Dr. Damrosch, is attracting considerable attention in musical circles.

Franz Rummel announces a series of four matinee recitals at Steinway Hall, commencing Feb. 17. He is arranging some excellent programmes.

The next Saalfield concert takes place at Steinway Hall Feb. 7. Mme. Anna Bishop is announced to sing several of Jenny Lind's amous songs.

Mme. Anna Bishop has consented to emerge from her retirement and appear at the next Saalfield concert at Steinway Hall next Monday evening.

Gilmore with his Twenty-second Regiment Band at Koster & Bial's has started well, but there's no telling how long Columbia will prove an attraction.

The Hatton Glee Club, composed of Messrs. Summers, Van Horn, Irving and Church, is an amateur organization of great promise. The members have good voices.

Herr Joseffy's three piano recitals for charity commence at Steinway Hall Feb. 9. The others will be given on the 15th and 23d. The distinguished pianist will play several new works.

A new choral symphony by E. Mollenhauer, illustrating Collins' "Ode to the Passions," is to be produced in this city, Easter Sunday. The work has already been performed in Berlin.

Miss Arabella Root and her concert company are meeting with good success on her tour, under the management of Col. G. Edwin Dunbar, filling many courses of engagements. They will sing this week in Van Wert, Fostoria, Findlay, Ashland and Upper Sandusky, Ohio, in lecture courses.

The first concert of the Amphion Musical Society, of Brooklyn, was given on the 27th. Florence Copleston, the young pianist, and Theodore Toedt, the tenor, were among the artists.

Mme. Pupin is announced to appear at the Seventh Saalfield Concert. This lady's name surely can be no attraction. Mme. Pupin's piano solos at the last concert were below mediocrity.

Maurice Dengremont will play, with the orchestra, Mendelssohn's Violin Concerto, at the Symphony Society's Concert Feb. 5. The public rehearsal takes place this afternoon (Thursday, Feb. 3).

Miss Henrietta Markstein, the pianist, assisted by a number of artists, gave a concert to the Blackwell's Island convicts on Friday evening, the 28th, under the auspices of the Charity Commissioners.

Among the artistic novelties of the immediate future is a Kunstiter Bath, under the patronage of Joseffy, Dr. Damrosch and other well-known musicians, at Concordia Assembly Rooms on Wednesday next.

Miss Lizzie B. Ross, a soprano recently from Italy, and who made a highly successful debut before the Baltimore Haydn Society, is engaged to appear at the next concert of the Brooklyn Apollo Club, Feb. 8.

The long-talked-of "Jenny Lind Concert," to be given by Mr. Saalfield, takes place Thursday evening, Feb. 7, when Anna Bishop will then make her only and probably her last appearance in concert. Mr. Remmertz's services have also been secured.

Rafael Joseffy will give a concert in this city next month for the benefit of the Society for the Prevention of Cruelty to Children. Better if he gave his services for a legal fund to fight the silly inroads of this meddlesome concern.

The Cincinnati Musical Festival commences Feb. 21 and lasts a week. Maplesson's Opera company will produce Lohengrin, Mefistofele, Magic Flute, Moses in Egypt, Aida and Faust. It promises to be a big affair.

Theodore Thomas produced La Damnation de Faust at the Boston Music Hall on the 28th. The vocal parts were sustained by Mr. Tower, Faust; Mr. Henschel, Mefistofele; Mr. Hay, Brander; and Miss Fanny Kellogg, Marguerite.

PROFESSIONAL DOINGS.

—James Carden and wife have sailed on a professional tour to Australia.

—Eloise Allen, a well-known vocalist, is dangerously ill in this city.

—Jennie Weston, of the Weston Sisters, sailed for Liverpool on the 27th.

—The Bernhardt will make a descent upon the Cincinnati people next week.

—It is said that Sarah Bernhardt has relatives living in Fayette County, Pa.

—Boucicault leaves for America on the 12th inst. by the steamship Arizona.

—It is said that Joe Emmet is going to England to remain during the seasons of 1881-82.

—Bartley Campbell arrived in Chicago on the 28th and had an informal reception at the Tremont House.

—Harry Webber produced a piece called Strife, in Toronto, last Saturday, which proved a failure.

—The Bijou Opera troupe has arrived, and will appear in Billee Taylor, at the Standard, the latter part of the month.

—Alice Atherton (Mrs. Willie Edouin) added another disciple to the Thespian fraternity at Boston on the 23d. All the result of Sparks.

—Mrs. Emma Waller of this city was the tutor of Miss Selina Fetter, the Louisville beauty, who is now making a theatrical stir in the South.

—It is rumored that Rose Eytinge will play the principal role in the version of La Fils de Coralie to be produced at the Union Square Theatre.

—The Hazel Kirke anniversary takes place to-morrow (5th). The demand for seats has been such that the house will be taxed to its utmost capacity.

—A dispatch from San Francisco says that John A. Stevens opened at the Standard Theatre in his play of Passion's Slave to a large and enthusiastic audience.

—Haverly's position as a Chicago manager, for the present, will terminate on the 2d of May, having relinquished a final two months' lease of his theatre for $24,000.

—M. B. Leavitt has been rather unsuccessful with his English opera burlesque troupe this season. He informed a correspondent that he has lost over $30,000. He disbanded the company in Milwaukee last week, and with a picked few departed for San Francisco, where he opens next week at the Bush Street Theatre.

—The Man from Cattaraugus, the new piece written by a San Francisco playwright for John E. Owens, will be brought out at the Fifth Avenue Theatre some time in April.

—The City Council of Chicago has fixed first and second class theatrical licenses at $200 a year; third-class theatres, $50, and a special tax of $75 per day on circus performances.

—Will J. Davis, business manager of the Grand Opera House, Chicago, who was recently prostrated with brain fever, caused by overwork, is now pronounced out of danger.

—Manager Weedon and Mrs. Fannie Fuller, of Anthony and Ellis' company, have succumbed to the severity of Southern blizzards, and are laid up quite ill at St. Joseph, Mo.

—Miss Jeffreys-Lewis played The Hunchback in Albany on the 24th, 25th and 26th for the benefit of the Child's Hospital. The cast was composed almost exclusively of amateurs, and the receipts were consequently small.

—Private advices state that Harry Wall has engaged the English artists, Mr. and Mrs. Hare, Mr. and Mrs. Kendal and John Clayton, who are expected to make a tour of the country in their recent hit, The Money Spinner.

—W. H. Riley, of the F. G. White troupe, had a war of words with Miss Lawrence, of the same troupe, at Paris, Ky., last week, during which the fair Amazon slapped the actor's face. Riley and his wife immediately left the troupe and went to Indianapolis.

But few things are so agreeable to the feminine desire as a faultless complexion, and where art aids nature in this respect is in the preparation so universally known as Dr. T. F. Gouraud's Oriental Cream, or Magical Beautifier, which is especially recommended to the ladies of the theatrical profession.

GOSSIN.—Leslie Gossin cut his finger badly in Boston, and a physician doctored it with carbolic acid. This ate into the tissue, and there is danger of his losing the finger entirely. He is unable to play with the Salvini company, but his salary is continued by Manager Stetson. Mr. Gossin telegraphed for his wife to join him, Wednesday.

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